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HOW LESSONS ARE TAUGHT: A CASE STUDY OF A  
LINGUISTIC APPROACH TO TEACHER'S DISCOURSE

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To all of those who are  
concerned with education!

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ABSTRACT  
HOW LESSONS ARE TAUGHT: A CASE STUDY OF A  
LINGUISTIC APPROACH TO TEACHER'S DISCOURSE  
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Given the importance of discourse to the construction of identities and social relations, this research investigated the discourse produced by an experienced teacher while teaching EFL to an early intermediate group of young adults. The present study aimed at (1) revealing how lessons are taught and how discourse is organized, drawing on Bernstein's framework of Pedagogic Discourse (structured by Regulative and Instructional discourses), and (2) exposing the linguistic manifestation of part of this discourse so as to enable an understanding of how lessons are taught, drawing on Systemic Functional Linguistics. Data was gathered in the Extra-curricular Language course at UFSC during the observation and recording of 7 subsequent classes. The primary data comprise the transcription of one class of approximately 91 minutes, and the secondary data encompass a questionnaire administered to the students and researcher's personal field notes. The transcription was coded and analyzed through the lenses of Pedagogic Discourse with part of the corpus being examined through Systemic Functional theory. The results revealed that lessons are taught favoring the regulative discourse and that the Teacher was successful in her role as teacher, being invested with authority, having a strong framing, power, and control over the students. Her use of the regulative discourse enhanced her role as a mediator, smoothed the progress of the instructional discourse, and seemed to have enhanced student's learning opportunities. The linguistic choices revealed lessons mainly guided by actions, cognitions and verbalizations (material, mental, and verbal processes, respectively), and characterized as happening in a collaborative setting, with students and teacher sharing the responsibility for the teaching-learning process, and students having a more central role, as highlighted by the high amount of you-type participants. Her textual Theme choices presented a relevant role inasmuch as they indicated directions, established boundaries and organized the discourse employed on the lessons.

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RESUMO  
COMO AS LIÇÕES SÃO ENSINADAS: UM ESTUDO DE CASO DE  
UMA ABORDAGEM LINGUÍSTICA DO DISCURSO DE UMA  
PROFESSORA  
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Dada a importância do discurso para a construção de identidades e relações sociais, esta pesquisa investigou o discurso produzido por uma professora experiente durante uma aula de inglês como língua estrangeira para uma turma de jovens adultos iniciantes no nível intermediário. Esse estudo objetivou (1) revelar como as lições são ensinadas e como o discurso está organizado, ambos baseados na teoria do Discurso Pedagógico; e (2) expor a manifestação linguística de parte desse discurso de maneira a possibilitar um entendimento de como as lições são ensinadas, usando a teoria da Linguística Sistêmica-Funcional (LSF). Os dados foram coletados no curso Extracurricular da UFSC durante a observação e gravação de 7 aulas subsequentes. Foram obtidos dados da transcrição de uma aula de aproximadamente 91 minutos, como dados primários, e de um questionário aplicado aos alunos e das anotações da pesquisadora, como dados secundários. A transcrição foi classificada e analisada usando a teoria do Discurso Pedagógico, sendo que parte do corpus foi também codificada e analisada através da LSF. Os resultados revelaram que as lições são ensinadas favorecendo o uso do discurso regulativo e que a professora foi vitoriosa no seu papel de professora, sendo investida de autoridade, tendo uma forte estrutura, poder e controle sobre os alunos. O uso do discurso regulativo melhorou sua função de mediadora, suavizou o discurso instrucional e pareceu ter aumentado as oportunidades de aprendizagem. As escolhas linguísticas revelaram que as lições são basicamente guiadas pelas ações, cognições e verbalizações (processos materiais, mentais, e verbais, respectivamente), e ocorrem num ambiente colaborativo, com alunos e professora dividindo a responsabilidade do processo ensino-aprendizagem, com os alunos tendo um papel mais centralizado. As escolhas do Tema textual apresentaram relevância no direcionamento das aulas, na delimitação e na organização do discurso empregado nas lições.



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## LIST OF ABBREVIATIONS

EFL .....	English as a Foreign Language
FL .....	Foreign Language
SFL .....	Systemic Functional Linguistics
TEFL .....	Teaching English as a Foreign Language
UFSC .....	Universidade Federal de Santa Catarina

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## CHAPTER I

### INTRODUCTION

Discourse is a powerful tool that constitutes society and is constituted by it. It is also a mode of action and representation: the former positioning people's interaction with each other and with the world, and the latter standing for the way that meanings are represented and constructed. Furthermore, bearing in mind the assumption that knowledge is socially constructed, we may find the importance of discourse for the construction of social identities and social relationships (Fairclough, 1992). Moreover, based on the further notion that "discourse is a form of *language use*" (Dijk, 1997, p. 2), matters such as "*who* uses language, *how*, *why* and *when*" (idem) become imperative for analytical purposes.

In this vein, Bernstein (1990, 2000) outlines a framework named Pedagogic Discourse to investigate discourse between social actors such as doctor and patient, teacher and students, and so on. This frame is divided into Instructional Discourse and Regulative Discourse. According to the author, while the Instructional Discourse is employed in order to negotiate knowledge, the Regulative Discourse is employed to establish collective behavior. Both discourses, however, are rather one unique discourse as the former is embedded in the latter. The idea underlying this framework rests on its efficacy in unveiling the social participants of a communicative event, of which the class constitutes an example, as well as in exposing how meaning is constructed, for what purpose and in which circumstances.

Classroom discourse, according to Christie (2004, p.179), "serves to 'regulate' student behaviours in some ways, and it does this by selection and appropriation of some instructional field through which the regulation is effected", as this unique type of discourse contributes to the construction of social identities, social relationships, and "system of knowledge and belief" (Fairclough, 1992, p. 64).

Bearing in mind the distinctiveness of the discourse in the educational setting, discourse analysis can play a relevant role for the educational community. Adger (2003, p. 503) asserts that one of the fundamental concerns of discourse analysis in this setting "has been to uncover the ways in which talk at school is unique and thus what children must be able to do linguistically in order to succeed there".

The present research addresses the other social participant of this educational process: the teacher. Precisely, it investigates how lessons



are taught by both examining the distribution of pedagogic discourse and by analyzing what a teacher does linguistically in order to guide her students' learning process. After all, no matter what else happens in this setting, what the participants of this teaching/learning process do on any day is to talk (Shuy & Griffin, 1981, in Adger, 2003, p. 503). This talk, furthermore, "is the social use of language to enact regular activity structures and to share systems of meaning among teachers and students" (Lemke, 1985, p. 1, in Nunan 1992, p. 98).

Following this definition, teachers may face a dilemma when enacting 'regular activity structures', because this enacting may possibly become a mechanical behavior. And if, on the one hand, a mechanical behavior may constitute a positive attitude if the behavior is appropriate, such as doing the roll call; on the other hand, a mechanical behavior may represent a possible interruption on the assessment of this enactment. Teachers may, for instance, employ the same linguistic choices in all lessons without questioning the effects or consequences of these choices.

Therefore, this research has as main pedagogical implication to instigate teachers to have a critical reflective posture. This is important to lead them to act not purely in the direction of solving situations but also towards themselves as questioning their own actions instead of merely reacting to others' actions. This reflective process is important in the education field because teachers have the responsibility to instigate awareness. However, they can only instigate student's awareness if the teachers themselves are attentive to themselves and the surroundings. Employing Freire's (1996, p. 95) words, the teacher cannot help the student to overcome his or her ignorance if the teacher himself or herself cannot permanently overcome his or hers.

Reflectivity has been performing an important role in English language education in Brazil, as demonstrated by a number of pieces of research. Just to mention a few, Dellagnelo (2003) conducted a study exploiting as data written self-evaluative reports produced by student-teachers of a *Teaching Practicum* course; Biazzi and Gil (2005) investigated teachers' perceptions in reflective activities during a continuing education program; Souza and Gil (2005) explored the effectiveness of a continuing education program as well as the themes approached in it in order to see if these themes would promote reflection on teachers' practices; D'Ely and Gil (2005) investigated the impact of a methodology course on prospective teachers' reflections upon their practice and beliefs; Gimenez and Cristovão (2006) presented pieces of research based on an education program to teachers of public school

with the objective of improving their linguistic skills and promoting reflectivity; Gimenez (2002) presented a collection of pieces of research that is mainly concerned with the difficult issue of mediation between experiential knowledge and theoretical knowledge. The researchers presented by Gimenez (2002) also highlighted the importance of the reflective process as a means of raising trainee-teachers' awareness in reference to what and how they teach.

This reflective stance is supported by Johnson (1999), who argues that "our beliefs shape our representation of reality and guide both our thoughts and our behavior" (p. 30). Teacher's beliefs, according to her, affect teacher's reasoning, which lead to serious pedagogical implications inasmuch as their practices are determined by their beliefs. In this vein, she encourages the questioning of mechanical behaviors in order to understand what is behind these social practices. And it is only when we adopt a critical reflective stance that we are able to perceive implicit information, usually disguised and hidden in commonsensical behavior or discourse.

Although reflectivity has been widely researched, especially through action research, the English language education field, in Brazil, lacks microethnographic studies that can portray classroom events so as to instigate teachers' reflectivity. These studies are relevant because they can illustrate the micro occurrences in a class, which are difficult to be perceived by the teacher because of the dynamic and unique scenario that constitutes a class, as previously exposed. These micro events would be best observed through the eyes of an ethnographer.

From the above stated, intending to contribute to diminish this gap in the field, the current ethnographic study investigates Pedagogic Discourse, drawing on Bernstein's framework, in a particular Brazilian context where English is taught as a foreign language to a group of low intermediate young adult learners. It is a case study that combines Bernstein's Instructional and Regulative Discourses, as in Christie (2004), with Halliday's Systemic Functional Linguistics. This latter theory was employed to only one subcategory of the Regulative category due to reasons further explained in the Method Chapter.

Thus, this investigation was designed to answer the following general research question and its specific research questions:

How are lessons taught as regards Pedagogic Discourse?

1- How is Pedagogic Discourse distributed in terms of regulative discourse and instructional discourse in lessons?

2- How do linguistic choices reveal the way lessons are taught? What does a teacher do linguistically in order to guide her students' learning process?

The data was analyzed at the macro and micro levels. At the macro level it was classified into subcategories that emerged from the data when analyzing Bernstein's categories of Instructional Discourse and Regulative Discourse. However, Christie's (2004) study has shown that Bernstein's Pedagogic Discourse can be best disclosed when analyzing, through Systemic Functional Linguistics (SFL), the linguistic features of a discourse. She asserts that nowadays,

in many parts of the English-speaking world there is considerable uncertainty, both about what forms of knowledge should be taught, and about the most appropriate teaching practices. Bernsteinian theory and SFL theory can together usefully address the problem. (Christie, 2007, p. 8).

Systemic Functional Theory (Halliday & Matthiessen, 2004) takes language as a structure prearranged to produce three main kinds of meanings simultaneously: meaning as a message, meaning as an exchange, and meaning as a representation. Respectively, these meanings demonstrate: how clauses are constructed, how the subjects relate to each other, and how the actor represents the world.

Therefore, based on Christie's experience, in order to reveal aspects of the teacher's linguistic choices, the subcategory that emerged from Bernstein's classification as having a special relevance on the conveyance of the class was scrutinized at the micro level employing Halliday's and Matthiessen's (2004) SFL theory.

Seen from this stance, language plays an imperative role in shaping human cognition, thus constituting an instrument worth of investigation. Recognizing linguistic behavior in the expression of meaning, though, requires a socially and culturally situated investigative process able to unravel how a given discourse community partakes in and constitutes its world. Therefore, the relevance of this research rests on the fact that a case study analyzing the teacher's discourse from a whole class may enlighten teachers so that they can rethink their discourse in classrooms so as to enhance learning opportunities. Consequently, it may contribute to make teachers aware of their role in the classroom inasmuch as this variety of study reveals how pedagogic

discourse is responsible for the construction of knowledge and the formation of the social order.

Additionally, this study tries to serve as a tool to demonstrate the pedagogical implication concerning the role of control in the classroom. It shows how regulative discourse might lead to a more effective instructional discourse and how it can be helpful on mediating situations and on enhancing communication in class as well as maximizing students' learning opportunities.

Teachers ought to rethink their professional practice because everything that is proffered in a class may be grasped by the students. After all, "education is not simply about instruction in some competency; it is also perhaps more importantly, about the regulation of mental dispositions" (Bernstein, 2000, in Hasan, 2005, p. 3). Teachers are responsible for what they articulate or do in classroom, and they have an important role in society because education, in Bernstein's (2000, p. xix) words, "can have a crucial role in creating tomorrow's optimism in the context of today's pessimism."

In order to develop this report in a well-organized fashion, this thesis was organized into five chapters. Following this opening chapter, Chapter II reviews the two main theoretical frameworks under which this research was conducted: The structure of Pedagogic Discourse and the theory of Systemic Functional Linguistics. In the sequence, Chapter III describes the constituents of the method: The participants, the materials employed in data collection, and the procedures for data collection and analysis. Next, Chapter IV readdresses the research questions along with the presentation of the results and the discussion of the findings. At last, Chapter V summarizes the main findings and presents the pedagogical implications and limitations of the study, as well as it indicates directions for further investigations.

## CHAPTER II

### REVIEW OF LITERATURE

This chapter presents the two underlying frameworks for this research: Pedagogic Discourse and Systemic Functional Linguistics. It is imperative to emphasize that these two theories present several levels of deepness and approach. However, in order to assemble a line of thought in accordance with the research questions of this investigation, this chapter will review only fundamental constituents of both frameworks that fall within the scope of this research. This endeavor is by no means an oversimplification of these theories. Firstly, this chapter reviews Basil Bernstein's Pedagogic Discourse framework and, afterward, it outlines Halliday's Systemic Functional theory.

#### 2.1 Pedagogic Discourse

Basil Bernstein is recognized for his work on social education and especially for his study that accounts for educational failure. Halliday, in his foreword for Bernstein's *Class, Codes and Control* (1973), affirms that Bernstein's work goes beyond that of being a 'theory of educational failure'. He asserts that it is a theory

about society, how a society persists and how it changes; it is a theory of the nature and processes of cultural transmission, and of the essential part that is played by language therein. Education is one of the forms taken by the transmission process, and must inevitably be a major channel for persistence and change.

Bernstein's (2000, p. 3) concern was on providing models that would be able to offer "specific descriptions", without which, according to him, "there is no way in which we can understand the way in which knowledge systems become part of consciousness". One of these models is the Pedagogic Discourse, which he regards as a "principle for appropriating other discourses and bringing them into a special relation with each other for the purpose of their selective transmission and acquisition" (Bernstein, 1990, p. 183,184). However, before going through further study about Pedagogic Discourse, it is necessary to conceptualize and to distinguish some of the wordings Bernstein employs.

To begin with, Bernstein (2000) employs the term pedagogic practice as "a fundamental social context through which cultural

reproduction-production takes place” (p. 3). In other words, he considers as pedagogical practice all relationships other than those that go on in schools, such as between doctors and patient and between architects and planners. However, the present investigation will employ pedagogic practice as the relationship between teacher and students.

Bernstein (1990, 2000) states that “theories of cultural reproduction view education as a carrier of power relations external to education” (2000, p. 4). This view, according to him, makes pedagogic discourse the beholder of a discourse external to the relations that go on inside the school and avoid spotting pedagogic discourse itself. Therefore, he proposes what he calls “internal analysis” of the structure of discourse (idem). By internal he means an analysis departing from the discourse itself rather than departing from external determinants such as power relations of race, gender, social class, and so on.

One major distinction to understand how the pedagogic discourse operates is the difference between the terms power and control. The former “operates to produce dislocations, to produce punctuations in social space” (Bernstein, 2000, p. 5). The latter “carries the boundary relations of power and socialises individuals into these relationships” (idem). According to the author, power relations create, legitimize, and reproduce boundaries between different categories of groups, discourse, and agents (p.5). In his line of thought, Bernstein continues explaining that

power always operates on the relations *between* categories. The focus of power from this point of view is on the relations *between* and, in this way, power establishes legitimate relations of order. Control, on the other hand, from this point of view, establishes legitimate forms of communication appropriate to the different categories. Control carries the boundary relations of power and socialises individuals into these relations. (Bernstein, 2000, p. 5)

In order to summarize the difference between power and control, Bernstein concludes that “control establishes legitimate communications, and power establishes legitimate relations between categories. Thus, power constructs relations *between*, and control relations *within* given forms of interaction” (2000, p. 4).

It is crucial to emphasize that the power relation that will be dealt with in this research is exclusively the power between the categories of agents, which is, precisely, the power of the teacher over her students. In

addition, equally important to distinguish here is that Bernstein employs the term ‘category’ for agents, for discourse, and for groups such as gender, class, and race. Nevertheless, from the next chapter on, I shall employ the very same term uniquely to refer to types of discourse, namely, regulative and instructional, which will be discussed in this chapter further on.

Having explicated the utilization of the term ‘category’, two further concepts must be exploited: the concept of classification and the concept of framing. Bernstein (2000, p. 6) employs the concept of classification to distinguish a “defining attribute not of a category but of the relation *between* categories”. Furthermore, the author argues that

the crucial space which creates the specialization of the category – in this case the discourse – is not internal to that discourse but is the space between that discourse and another. In other words, A can only be A if it can effectively insulate itself from B. In this sense, there is no A if there is no relationship between A and something else. The meaning of A is only understandable in relation to other categories in the set; in fact, to all categories in the set (*idem*).

That is to say that one category can only be considered in relation to another, i.e., it can only be understood when taking into consideration the relations between them. In the current investigation the endeavor is to examine the relations between the categories of physical agents inside a classroom, which are the teacher and the students, by unveiling the power relation of this teacher with her students. The word ‘physical’ was employed in order to exclude from the investigation the other agents who may act inside a classroom as, for instance, the coordinator of the course, the pedagogic coordinator, and so forth.

Bernstein continues his previous argument about classification by stating that “it is silence which carries the message of power; it is the full stop between one category of discourse and another; it is the dislocation in the potential flow of discourse which is crucial to the specialization of any category” (2000, p. 6). In accordance with the author, “it is insulation between the categories of discourse which maintains the principles of their social division of labor”. This means, according to Bernstein, that insulation maintains the categories the way they are; insulation therefore maintains their identity. As a consequence, with the insulation busted, the categories may lose their identity and the classification might change.

In relation to framing, Bernstein (2000, p. 12) regards it as

the controls on communications in local, interactional pedagogic relations: between parents/children, teacher/pupil, social worker/client, etc. If the principle of classification provides us with our voice and the means of its recognition, then the principle of framing is the means of acquiring the legitimate message. (...) The principle of classification provides us with the limits of any discourse, whereas framing provides us with the form of the realisation of that discourse; that is, framing regulates the realisation rules for the production of the discourse. Classification refers to *what*, framing is concerned with *how* meanings are to be put together, the forms by which they are to be made public, and the nature of the social relationships that go with it.

Summarizing, Bernstein (2000, p. 12, 13) states that “framing is about *who* controls *what*”, that is, who has control over: the selection of the communication, its sequencing, its pacing, the criteria, and the control over the social base which makes this transmission possible. The author further states that framing is strong when the *who* (my emphasis) has “explicit control” (p. 13) over these mentioned aspects. It is possible, however, to have a strong framing over one aspect and to have a weak framing over the other or others.

Furthermore, Bernstein (2000, p. 13) states that framing regulates two systems of rules: the ones of social order and the ones of discursive order. The former refers “to the forms that hierarchical relations take in the pedagogic relation and to expectations about conduct, character and manner”, and he labels these rules of social order as ‘regulative discourse’. The latter, the rules of discursive order, “refer to selection, sequence, pacing and criteria of the knowledge”, and he labels them ‘instructional discourse’. Rather than being two separate discourses, they are intertwined building one unique discourse, the pedagogic discourse, where the regulative discourse embeds the instructional discourse. Bernstein (1990, p. 183) represents this embedding visually as the following:

ID/RD

where the slash means that what is before it is embedded in what is after it, i.e., the instructional discourse is embedded in the regulative discourse. I would rather represent it as follows in Figure 2.1:



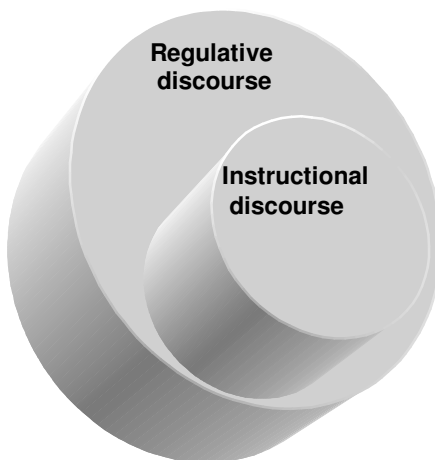


Figure 2.1: Representation of pedagogic discourse, with the regulative discourse embedding the instructional discourse.

Pedagogic discourse, then, is “the rule which embeds a discourse of competence (skills of various kinds) into a discourse of social order in such a way that the latter always dominates the former” (Bernstein, 1990, p. 183). Christie (2004, p. 179) proposes to identify the regulative discourse as regulative register and the instructional discourse as instructional register. Besides, she uses Halliday’s design of projection to suggest that the regulative register projects the instructional register. Both nomenclatures are employed interchangeably in this research as they appear to complement each other. Figure 2.1 is an attempt to represent them within the suggestion of projection.

Bernstein’s classification, according to Daniels (2006, p. 46), allows researchers to scrutinize how the rules the students use to understand their pedagogic world and the modality of that world relate to each other. However, Christie’s (2004) study has shown that Bernstein’s Pedagogic Discourse can be best disclosed when analyzing the linguistic features of a discourse through Systemic Functional approach. In comparing the following two studies, it can be observed that applying SFL to Bernstein’s classification seems to provide relevant results. Buzzelli and Johnston’s (2001) article and Christie’s (2004) book chapter analyze ‘authority’ (either students’ or teachers’) in the

classroom. In order to accomplish their aim, they present analyses of transcribed excerpts of classroom dialogues as a way to illustrate Bernstein's concept of instructional and regulative discourses in the teacher-student classroom relationship.

Buzzelli and Johnston's and Christie's studies employ similar approaches by adopting Bernstein's conception of Pedagogic Discourse. The former bases its entire analysis on the mentioned concept. As Buzzelli and Johnson argue, their analysis reveals the complexity of teacher's authority in both regulative and instructional discourses. In addition, they raise the importance of understanding these aspects of authority and also the significance of becoming a teacher with authority, who allows students to have voice; instead of becoming an authoritarian teacher, who imposes his/her beliefs on the students. Likewise, Christie uses the same approach and reaches analogous conclusions. She asserts the importance of authority in schooling inasmuch as it has an essential role in negotiations of knowledge. As an example, she identifies that the authority of the teacher (participant of this research) was significant in aspects such as guiding classroom discussions and readings.

Despite the fact that they reach similar conclusions, the major difference in terms of theoretical framework between these two pieces of investigation is the fact that Christie (2004) combines Bernstein's pedagogic discourse (1990, 2000) with Halliday's (1994), Halliday and Matthiessen's (1999), and Martin's (1992) Systemic Functional Linguistics (the information of these authors comes from Christie, 2004). As Christie (2004) reports, the analysis of the micro-structure provided by SFL is important to reveal the way teachers' discourses are portrayed in classroom, i.e., an analysis through the use of SFL may exhibit the implication of teachers' word choices so as to achieve certain objectives in the classroom. To exemplify, she offers instances in which teacher's choices in terms of textual Theme<sup>1</sup> were helpful to guide the conversation in classroom. Therefore, with this category of analysis, the author illustrates how linguistic choices can expose the regulative register.

Taken as a whole, both Buzzelli and Johnston's (2001) and Christie's (2004) investigations achieve their purpose of showing how authority in classroom is negotiated and managed in terms of regulative and instructional discourses. Buzzelli and Johnston present a sound

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<sup>1</sup> Theme, employing Halliday and Matthiessen's (2004, p. 64) words, "is the element which serves as the point of departure of the message; it is that which locates and orients the clause within its context". This will be further explored in the next section.

analysis and point out relevant issues concerning the teachers' difficult task of decision-making. However, as already elucidated in the previous paragraph, Christie's analysis offers an additional and powerful tool – the participants' roles and the processes involved in the interactions – to understand the dynamics and the implications of these discourses. In addition, Christie (2002, in Christie & Unsworth, 2005, p. 236) demonstrated “how the pedagogic discourse is constructed linguistically”.

Approaches as the one adopted by Christie (2004) are certainly lacking in second and foreign language classroom research. Concerning second language classrooms, Dalton-Puffer (2005) emphasizes the need for research investigating interpersonal, ideational and textual relations. With reference to foreign language classroom research, specifically to the context of English as a foreign language (EFL) teaching in Brazil, this lack of research is even more noticeable. Preliminary exploration in databases such as *Oxford*, *Science Direct*, *Blackwell*, *Cambridge*, *Sage*, and *Scielo* revealed no pieces of research in this direction. The widely utilized Brazilian database *Banco de Teses*, from *Portal Capes*, shows one single occurrence of research about the mentioned subject. It is a master's thesis research entitled “A teacher's discourse in EFL classes for very young learners: investigating mood choices and register”, defended at the English Graduate Program of the Universidade Federal de Santa Catarina, in 2005, by Raquel Cristina Mendes de Carvalho. As the title already signals, Carvalho (2005) analyzed the discourse of an EFL kindergarten teacher through examining the teacher's pedagogic discourse and choices in terms of mood (interpersonal meaning) and register.

Having accounted for Bernstein's Pedagogic Discourse, we will turn the attention now to the Systemic Functional theory.

## 2.2 Systemic Functional Linguistics

As Christie and Unsworth (2005) point out, an “educational linguistics is concerned with the study of language in teaching and learning” (p. 217). According to Christie (2007), it was precisely this concern that Bernstein and Halliday shared: the “concern for language as social phenomenon, functioning to mediate social processes in profound ways” (p. 6). In addition, she states that, for Halliday, “the study of language necessarily involved the study of language in use, as a part of the social system. What matters about language was what people did with it” (p. 6). Halliday himself, referring to Bernstein's theory, affirms that it is a “theory of society in which language plays a central

part, both as determiner and as determined: language is controlled by the social structure, and the social structure is maintained and transmitted through language” (Halliday, 1978, p. 89). In this line of thought, Christie (2007, p. 4) is precise when signaling that “educational sites constitute major contexts for close analysis of language in use”.

For Halliday and Matthiessen (2004), systemic analysis demonstrates that “the entire architecture of language is arranged along functional lines” (p. 31). Language shapes and is shaped by human experiences. In this sense, it is construed to convey certain human communication necessities. Summarizing, a “language is a series of redundancies by which we link our ecosocial environment to nonrandom disturbances in the air (soundwaves)” (Halliday & Matthiessen, 2004, p. 26); it is “a resource for making meaning, and meaning resides in systemic patterns of choice” (Halliday & Matthiessen, 2004, p. 23). According to the authors, language is organized to produce three kinds of meanings simultaneously, namely: the ideational meaning, which is divided into experiential and logical meanings; the interpersonal meaning; and the textual meaning. The textual meanings demonstrate how clauses are constructed; the interpersonal meanings illustrate how the subjects relate to each other; and the ideational meanings reveal how the actor represents the world. These strands of meanings are called metafunctions.

Bearing in mind that this investigation exploited the ideational and the textual strands of meaning, they will now be reviewed to the extent employed in the analyses.

### 2.2.1 Ideational relations: the experiential metafunction

As mentioned previously, the ideational meaning is divided into logical and experiential meanings. The former meaning is construed in complex units such as clause complexes, and the latter meaning is realized through the system of Transitivity (Halliday & Matthiessen, 2004, p. 309; Eggin, 2004, p. 206). It is this latter, the experiential meanings, that constitute the interest of this section.

Eggin (2004, p. 214) affirms that the major system of grammatical choice of the experiential metafunction is Transitivity or, simply, process type. Moreover, she states that there is also a particular configuration of participant role involved in each process choice. In other words, each selection of process requires a selection of participant and admits a selection of circumstances. This last selection, however, is not mandatory. These elements of the experiential meaning of a clause are realized as follows: the processes are realized by the verbal group of

the clause; the participants are comprised by the nominal group; and the circumstances are realized by the adverbial groups or prepositional phrases. Figure 2.2.1a represents these elements of a clause and their realizations. In addition, it demonstrates that the processes are the central elements of selection in this strand of meaning. The next elements, following the order of sequence, are the participants. Finally, the peripheral and optional elements are the circumstances.

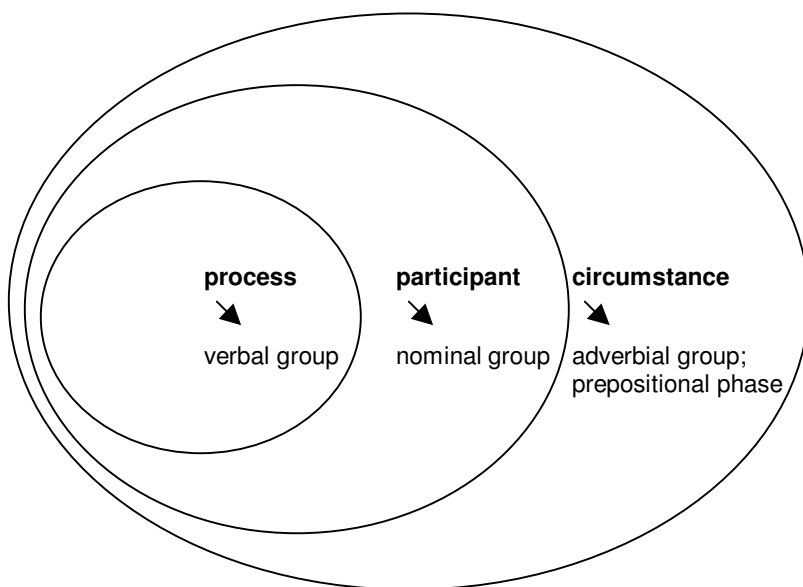


Figure 2.2.1a: Central and peripheral elements in the experiential structure of the clause (Adapted from Halliday & Matthiessen, 2004, p. 176, Fig. 5-4)

Considering that this research, regarding linguistic features, intends to unveil teacher's discourse when referring to the students, the analysis of Transitivity reached the level of processes and participants, only. Therefore, the scope of the main theoretical framework of Transitivity will embrace these two elements: processes and participants.

Starting with the process types, they are divided into six types: verbal, mental, behavioral, material, existential, and relational. These types and their realizations are expressed in Figure 2.2.1b. This figure shows that the relational processes are realized by the world of abstract relations: the world of being. The mental processes are construed by the world of consciousness: the world of sensing. They are comprised by the experiences of seeing, feeling, and thinking. In turn, the material processes are realized by the experiences of the physical world: the world of doing. These processes portray the world of happening, creating, changing, doing, and acting.

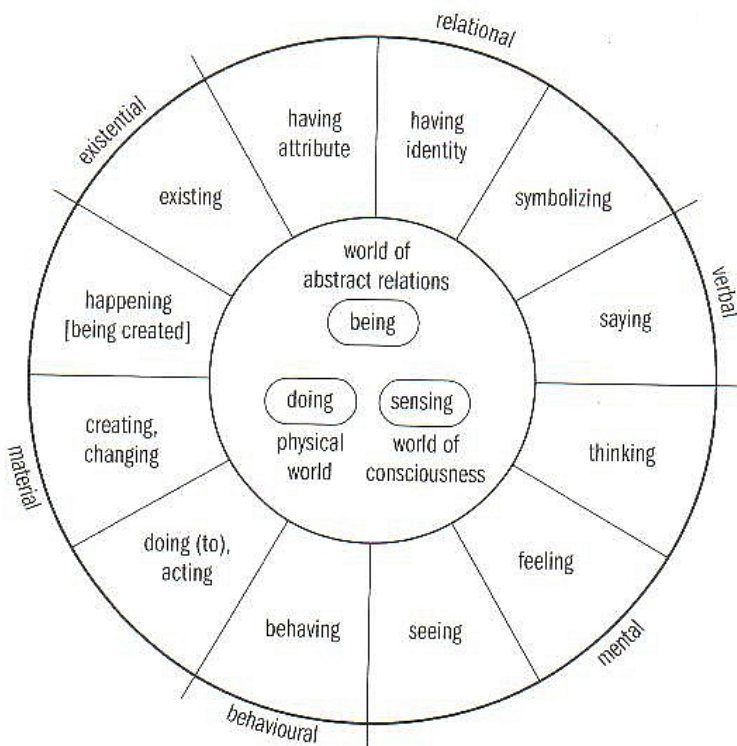


Figure 2.2.1b: The grammar of experience: types of process in English (retrieved from Halliday & Matthiessen, 2004, p. 172, Fig. 5-2).

The other three processes – existential, verbal, and behavioral – belong to the borderline between other process types – mental, material, and relational. While these last types of processes are relatively easy to distinguish from each other because they do not share boundaries, the former types of processes have their boundaries shaded into the latter types of processes. In order to simplify the representation of the regions inside the continuous space of the grammar of experience in Figure 2.2.1b, Halliday and Matthiessen (2004) employ the following analogy: “the grammar construes experience like a color chart, with red, blue and yellow as primary colours and purple, green and orange along the borders; not like a physical spectrum with red at one end and violet at the other” (p. 172). The existential processes are positioned in the borderline of the relational and material processes, and they are processes of existing. The behavioral processes are placed at the boundary between the mental processes and the material processes. They are processes of “physiological and psychological behaviour, like breathing, coughing, smiling, dreaming and staring” (Halliday & Matthiessen, 2004, p. 248). The verbal processes, located in the borderline of the relational and mental processes, are processes of saying.

Regarding the participants, as stated previously, they are realized by nominal groups. In the Transitivity system, the participants from each process type are labeled differently, as demonstrated by the network in Figure 2.2.1c. The most frequent main participants of material, behavioral, mental, verbal, and existential processes are, respectively, labeled as Actor, Behaver, Senser, Sayer, and Existent. The relational process type is divided into attributive and identifying process types. The main participants of the attributive process type are called Carrier and Attribute, and the main participants of the identifying one are called Token and Value.

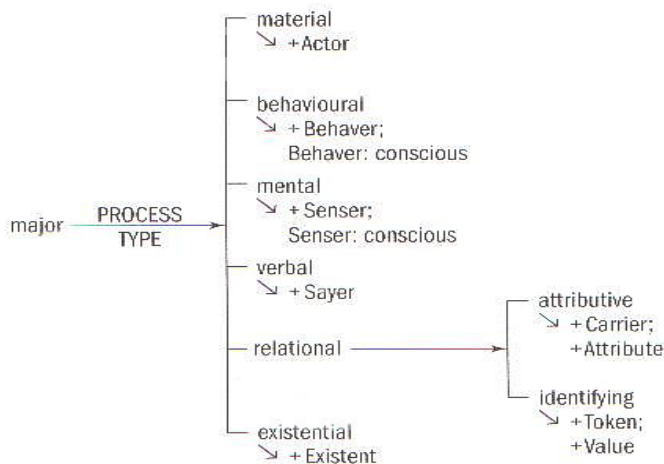


Figure 2.2.1c: Transitivity represented as system network (retrieved from Halliday & Matthiessen, 2004, p. 173, Fig. 5-3).

However, as the interest of this research lays on the teacher's lexical choices when referring to herself and to the students, the mentioned labels were not employed in this investigation. Instead, the analysis spotlighted the pronouns *I*, *we*, and *you*, as displayed in Figure 2.2.1d and further explained in the next chapter.

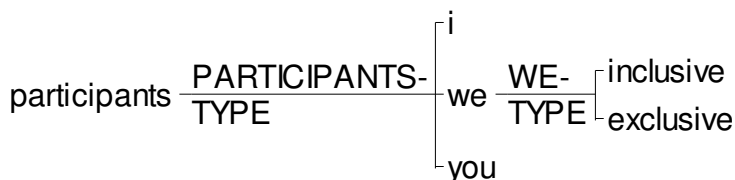


Figure 2.2.1d: Network of participant-type choices (generated with the use of *UAM Corpus Tool*).



### 2.2.2 Textual relations

The textual strand of meaning describes the structural configuration “by which the clause is organized as a message” (Eggs, 2004, p. 296). The major system of grammatical choice of the textual metafunction is Theme. According to Eggs (2004, p. 296), the clause is organized by two functional components: Theme, which is the “point of departure for the message”; and Rheme, which is the “new information about the point of departure”. The former component will be reviewed in this section due to the fact that it reveals how directions are pointed in class.

Theme is regarded by Halliday and Matthiessen (2004, p. 248) as “the element which serves as the point of departure of the message; it is that which locates and orients the clause within its context”. In other words, the Theme is what comes first in a clause and it ends, according to the authors, “with the first constituent that is either participant, circumstance or process” (2004, p. 79). This first constituent is called Topical Theme. As a result, the remaining of the clause is the Rheme. Important to highlight that this criteria for selecting Theme and Rheme is valid only for the English language, due to the role that word order has in English language grammar (Eggs, 2004, p. 300).

The Topical Theme can be preceded by other elements in a clause, such as Textual Theme and Interpersonal Theme (Halliday & Matthiessen 2004, p. 79). According to the authors, these two types of Theme do not present elements in the experiential meaning of the clause (participant, circumstance or process), as opposed to the Topical Theme, which is the first element of the experiential clause. In addition, as summarized in Table 2.2.2, the Interpersonal Theme can be further divided into three types, namely a) modal or comment adjunct, b) vocative, and c) finite verbal operator; and the Textual Theme can be further divided into the following types: a) continuative, b) conjunction, and c) conjunctive adjunct. However, due to its objective, this research investigates only the continuative type of the Textual Theme in a clause. Considering that the continuative type of theme is “a small set of words which signal a move in the discourse” (Halliday & Matthiessen 2004, p. 79), this type was considered essential in order to expose the teacher’s linguistic choices on signaling the moves on her discourse and, consequently, on signaling the moves of the class.

Table 2.2.2. Types of Textual and Interpersonal Themes (Adapted from Halliday & Matthiessen, 2004, p. 79, Table 3(3).)

<b>Types of non experiential Theme</b>	<b>Subdivision of the types</b>
Textual:	continuative
	conjunction
	conjunctive adjunct
Interpersonal:	modal or comment adjunct
	vocative
	finite verbal operator

In this section, the ideational and the textual strands of meaning were reviewed to the extent that they were employed in the analyses. The next chapter will elucidate the method under which this research was carried out.

## CHAPTER III

### METHOD

As stated in Chapter I, this microethnographic case study attempts to expose the regulative discourse and the instructional discourse produced by an experienced teacher while teaching EFL to an early intermediate group of young adults, by means of answering the following central research question and its specific research questions:

How are lessons taught as regards Pedagogic Discourse?

1- How is Pedagogic Discourse distributed in terms of regulative discourse and instructional discourse in lessons?

2- How do linguistic choices reveal the way lessons are taught?

What does a teacher do linguistically in order to guide her students' learning process?

This chapter will provide the criteria for the selection of the participants – institution, main participant, and the group of students – and the materials that were employed in this study. In addition, it will present the conditions under which data were collected and analyzed.

#### 3.1 Participants

The selection of the participants pursued the following initial and sequential criteria. Firstly, an institution that could provide an approachable environment for data collection was selected. Secondly, the main participant was selected: an experienced English teacher who holds a teaching degree on *English Letters*<sup>2</sup>. And finally, the secondary participants were selected: a participative group of students considered as having an intermediate level of English proficiency.

##### 3.1.1 The institution and the course

The imperative criterion for selecting an institution was its environment, which should present a level of noise tolerable enough to understand the teacher's speech when recorded. Two previous experiences I went through on recording teachers in regular public schools demonstrated the impossibility to understand the teacher's speech. Certainly, no generalization can be made on this matter.

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<sup>2</sup>A teaching degree on *English Letters* is equivalent to *Licenciatura em Letras – Inglês*, in Brazil.

However, all the legal and ethical affairs involved before collecting data demand considerable time, which cannot be devoted if the data is not valuable, i.e., if it is not manageable for transcribing. The same difficulty could be present in regular private schools due to the fact that they include a population of the same age as those from regular public schools. However, in order to conduct a research on spoken discourse in educational settings, it is necessary to investigate a context which portrays communication as authentic as possible. On this subject, Olshtain and Celce-Murcia (2003, p. 713) observe that

during actual classroom interaction the students will not always think of the language in which they interact but focus on the goals of their interaction. This creates authentic communication in the target language and allows students to accumulate significant experience in using that language.

This is the setting pursued for this investigation.

For the reasons exposed, the alternative would be choosing an institution among private English institutes, which include fewer students per group than regular schools; a fact that diminishes the chance of the occurrence of improper noise. Therefore, the chosen environment was an institution that offers both a highly regarded EFL course and inexpensive fees. As a result, the institution selected to have data collected is an Extra-curricular Language course at Universidade Federal de Santa Catarina (UFSC). Although UFSC is a public university<sup>3</sup>, students have to pay a fee for each semester they enroll in a language-services course due to the fact that these courses are taught by students from the graduate and undergraduate programs and no entrance exam is required to attend them, except for a placement test that is applied with new students in order to have them enrolled in a group equivalent to their level of proficiency in the English language.

Regarding reputation, the course is considered successful in TEFL (Teaching English as a Foreign Language), as demonstrated in a

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<sup>3</sup> In Brazil, public universities are free of tuition, i.e., they offer a certain number of available vacancies and everybody who passes an entrance examination can occupy them.

study<sup>4</sup> conducted by Muck, Koerich, and Silveira (2007). These researchers evaluated the mentioned course through the use of students' self-assessment, i.e., students' self-ratings of their learning progress in terms of the four skills in English language learning. The study revealed that most of the students surveyed considered having improved their skills in English through the period of one semester. Another relevant piece of information that corroborates the successfulness of this program is the fact that more than 60% of the students declared to have their expectations fulfilled by the Extra-curricular English Course, against only 3% who declared that the course did not fulfill their expectations, as reported in a study<sup>5</sup> conducted by Koerich, Dellagnelo, and Corrêa (2006).

As for the characteristics of this English course, its configuration as well as the material and human resources are described as follows. The program comprises 11 semesters, from which 4 offer basic courses, 4 intermediate, 2 advanced English, and 1 course designed to practice free conversation in English. The program makes use of the physical structure of UFSC, specifically where the undergraduate program language courses take place. Therefore, the extracurricular English Program has an equipped language laboratory available as well as classrooms equipped with television, DVD and VCR devices, and sound equipment. In addition, the program adopts a book series that follows the communicative approach. It is the *Interchange* - 3rd edition series of books (Richards et al., 2004) followed by *The American Inside Out* Upper Intermediate and Advanced coursebooks. The human resources are, mainly, formed by doctoral students and master's students who attend the linguistics and English graduate programs at UFSC and also by undergraduate students taking the last courses of the Letters Program.

### 3.1.2 The teacher

The primary criterion to select the teacher was that s/he had to hold an undergraduate degree in *Licenciatura em Letras-Ingês* or in *Licenciatura em Letras-Ingês/Português*, which are the two official

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<sup>4</sup> This study is part of a broader research project named "Delimitação do perfil e grau de satisfação dos alunos de inglês do curso extracurricular de línguas estrangeiras – Projeto de Extensão DLLE-FAPEU" that has been conducted since 2004. Today, the Research Group is run by the following group: Coordinator: Prof. Dr. Adriana de Carvalho Kuerten Dellagnelo (UFSC/CCE/DLLE); Members: Prof. Dr. Rosely Perez Xavier (UFSC/ CED/ MEN); Prof. Denise Mesquita Correa (UNIVALI); Master Student Kátia Eliane Muck (UFSC/PPGI/volunteer).

<sup>5</sup> Idem.

programs that prepare English teachers in Brazil. This criterion is relevant due to the fact that a teacher with this background is expected to have theoretical knowledge both about his or her role as a teacher and about teaching English as a foreign language. Secondly, the teacher had to be teaching English professionally for at least five years. This experience was considered relevant because it presupposes that the teacher has already developed professionally. Additionally, a teacher with the mentioned amount of experience is also expected to be more confident and act more naturally with the presence of a researcher in the classroom. Finally, s/he had to be teaching a group that ought to be considered as belonging to the intermediate or advanced level of English proficiency, for reasons that will be exposed further on.

As a result, three teachers satisfied the selection criteria. It was then selected the one who, according to the coordinator of the program, had outstanding communicative skills and was willing to be scrutinized. As outlined in Table 3.1.2, this teacher holds both a degree in *Licenciatura em Letras-Ingês* from 1991 and a specialization in translation and interpreting in English language from 2005. Moreover, she participated in more than 412 hours of additional courses on teaching and learning and, by the time of data collection, she was a master's student of English literature in the English graduate program at UFSC. As for her professional experience, she had been teaching English for approximately 10 years in private institutes, 10 years in regular schools – most of this time in public regular schools, and 5 years in a private university. From the next chapter on, I will employ the word 'Teacher' with an initial capital letter when referring to the teacher participant of this investigation.

Table 3.1.2: Summary of main participant's educational and professional background.

<b>TYPE OF BACKGROUND</b>	<b>DESCRIPTION</b>
Educational	Degree on Licenciatura em Letras-Inglês from 1991
	Specialization in translation and interpreting in English language from 2005
	Additional courses on teaching and learning totalizing more than 412 hours
	Masters on English literature in the English graduate program at UFSC (in progress at the time of data collection)
Professional experience on teaching English (previous and still in progress at the time of data collection)	10 years in private institutes
	10 years in regular schools – most of this time in public regular schools
	5 years in a private university.

### 3.1.3 The group of students

As for the group of students – although they are not the object of examination – their proficiency level of English is relevant due to the fact that it may increase the possibility that the teacher would interact with them using exclusively the English language. This reality may provide enhanced data more suitable to undergo analysis employing SFL, with less interference of linguistic differences between English and Portuguese. Therefore, the criterion for selecting the group of students was that it had to be a group assumed to have at least an intermediate level of English proficiency, which means that these students should be capable of holding a conversation in English with the teacher and with their classmates. To increase the probability that the learners would actively interact in English, the group would have to fulfill the following characteristics: learners should have had a minimum of 360 hours of

formal English instruction; the textbook adopted should be designed for intermediate or advanced level students; and learners should be considered by the teacher as belonging to an intermediate or advanced proficiency level.

The participants (group of participant-students + participant-teacher) that fulfilled these requirements were observed before the ultimate selection. Accordingly, I observed one class of the pre-selected group so as to confirm the group's adequacy to the research purposes. Afterwards, prior to the actual data collection, I administered a questionnaire (see Appendix I) to the students so as to assemble their profile, their feelings towards the way the teacher accomplishes the classes, and the reason they study English. These pieces of information were employed as secondary data.

Concerning the group's profile, it is structured with 16 students, whose age, sex, schooling, and working situation are described in Tables 3.1.3a and 3.1.3b below. As Table 3.1.3a shows, their ages range from 19 to 35 years and most of them, 62.5%, are women. Besides, Table 3.1.3a illustrates that the ages of the vast majority of the students, 13 out of 16, range from 19 to 29 years. The other 3 students' ages range from 30 to 35 years.

Furthermore, 56.3% of the students work, from which 37.6% study in undergraduate (31.3% of the students) or graduate (6.3% of the students) programs besides working, as illustrated in Table 3.1.3b. Those who do not work, 43.8%, are all students from an undergraduate or graduate program, specifically: 18.8% from undergraduate programs, 18.8% from master's programs, and 6.3% from a doctoral program. The other students, 18.9%, do not work and were not studying any subject or enrolled in any course besides English at the moment of data collection. However, as Table 3.1.3b demonstrates, 6.3% out of the 18.9% of students who do not work have a substantial educational background such as undergraduate degree, specialization degree and master's degree.



Table 3.1.3a: Crosstabulation of student's profile regarding age and sex.

**Age \* Sex Crosstabulation**

			Sex		
			Male	Female	Total
Age	19-24 years old	Count	2	5	7
		% of Total	12.5%	31.3%	43.8%
	25-29 years old	Count	2	4	6
		% of Total	12.5%	25.0%	37.5%
	30-35 years old	Count	2	1	3
		% of Total	12.5%	6.3%	18.8%
Total		Count	6	10	16
		% of Total	37.5%	62.5%	100.0%

Table 3.1.3b: Crosstabulation of student's profile regarding schooling and working situation.

**Schooling \* Do they work? Crosstabulation**

			Do they work?		
			Do work	Do not work	Total
Schooling	Undergraduate student	Count	5	3	8
		% of Total	31.3%	18.8%	50.0%
	Master student	Count	1	3	4
		% of Total	6.3%	18.8%	25.0%
	Doctoral student	Count		1	1
		% of Total		6.3%	6.3%
	Undergraduate degree	Count	1		1
		% of Total	6.3%		6.3%
	Specialization degree	Count	1		1
		% of Total	6.3%		6.3%
	Master degree	Count	1		1
		% of Total	6.3%		6.3%
Total		Count	9	7	16
		% of Total	56.3%	43.8%	100.0%

Having detailed the criteria for the selection of the institution, the secondary and main participants, as well as provided a general profile of each of them, we shall now explore the materials employed to collect data.

### 3.2 Materials

The resources allocated in order to obtain the data that could best answer the research questions were: an audio recording of a class, a questionnaire administered to the students, and researcher's personal notes on class observation. The last two were employed as secondary data while the first resource was used as primary data.

Considering the substantial amount of data that one class represents and the impossibility to acutely analyze more than that for this research, the foremost material to extract data for the present investigation is an audio recording lasting 1 hour 31 minutes and 38 seconds of an EFL class, collected in the second semester of 2007. It was a grammar-focused class based on the book *Interchange Student's Book 2* - 3rd edition (Richards et al., 2004), adopted for the course. Moreover, the class was taught through the communicative approach and had as its learning objective, according to the *Interchange Teacher's Resource Book 2* - 3rd edition (Richards et al., 2005, p. T-95), to put into practice the modals to express permission, obligation, and prohibition.

Moreover, a number of appropriate issues should be explained. On the whole, seven classes were recorded, but, as stated above, only one was used for analysis. Therefore, from the 7 classes recorded, I chose the fourth recording because it is placed right in the middle of the data collection process. Another justification is that at that moment of the process I faced a lesser amount of interference of variables (such as researcher's unfamiliarity to equipment management, and students' and teacher's unfamiliarity to the presence of the equipment and the researcher). In technical terms, it was an attempt to minimize the phenomenon of *reactivity*, described by Allwright and Bailey (1991, p. 71) as "the alteration in the normal behavior of a subject under observation, due to observation itself". Still according to these authors, it is similar to the occurrence that Labov (1972, in Allwright & Bailey 1991, p. 71) calls *the observer's paradox*.

Equally important is to reveal that the decision of choosing just one class rather than selecting key events from several classes were based on two reasons: First, because the available material (recording of seven classes) showed no indication about how to select a particular key

event for each class and, second, because so far, to the best of my knowledge, no research has been carried out portraying and analyzing the flowing of an entire class. Hence, besides my understanding of the depiction of a complete class as being enlightening, Bloome and Bailey (1992, in Tuyay, Jennings, & Dixon, 1995, p. 81) say that “events are intertextually tied within and across cycles of activity”, a fact that was observed during the recording of classes.

As regards the questionnaire, it comprised open and closed questions (see Appendix I). The open questions collected the secondary participants’ profile, such as age, schooling, course, and job. Moreover, they scrutinized their motivation to take English classes as well as allowed a space where they could freely express themselves about the teacher, the research or even the questionnaire. The closed questions were comprised of two natures: One presenting two choices, as in the question about the participants’ sex; and the other presenting a scale of drawings of 5 different faces expressing feelings, where the participants had to choose the face that would best correspond to their feelings regarding the teacher’ performance. The latter variety of questions, according to Kloetzel et al. (1998), is believed to be slightly better than rating with a scale of numbers. In addition, the drawings circumvent the use of verbal categories, which, according to Wallace (1998, p. 137), should be meaningful to the respondents. However, feelings comprise different meanings for each person, a fact that increases the complexity of scrutinizing perceptions and feelings.

The other resource that offers secondary data is the researcher’s personal field annotations (Appendix II). These notes report information about the activities developed during the recorded class in addition to the teacher’s and the students’ behaviors. It is important to state that, although my endeavor was to produce an impartial descriptive report, I am highly aware that such an attempt is impossible inasmuch as humans are complex beings inseparable from their experiences. My challenge engaging in a role as ethnographer was to describe an EFL class of my own society, which, according to Erickson (1984, p. 62), should be done adopting “the critical stance of the philosopher, continually questioning the grounds of the conventional, examining the obvious, that is so taken-for-granted by cultural insiders that it becomes invisible for them”.

Summarizing, as demonstrated in Table 3.2 the audio-recorded class, the questionnaire, and the field notes comprise the resources employed to provide data in order to offer answers about how lessons are taught as regards Pedagogical Discourse, how discourse is organized, and how linguistic choices reveal the way lessons are taught.

Following, the information about the general procedures for data collection will be provided.

Table 3.2: Summary of the types of data and materials employed in the research.

<b>TYPE OF DATA PROVIDED</b>	<b>MATERIALS</b>	<b>DESCRIPTION</b>
Primary	Audio recording of a class	1:31':38" of an EFL class Transcription
Secondary	Questionnaire administered to the students	Open questions investigate: 1- Profile: age, schooling, course, and job. 2- Their motivation to take English classes 3- Their free expression about the teacher, the research or the questionnaire.
		Closed questions investigate: 1- Profile: sex. 2- Their feelings regarding the way the teacher accomplishes the classes (they had to choose 1 option out of a scale of drawings of 5 different faces expressing feelings)
	Researcher's personal notes from class observation	Written report Description of activities developed during the recorded class and teacher's and students' behaviors

### 3.3 Procedures for data collection

Prior to the actual data collection, a number of procedures were adopted, such as selecting the participants and getting the authorizations. Regarding the former, the institute, the main and the secondary participants were selected, in this order, according to the criteria detailed in section 3.1. Subsequent to the selection of the institute, the research project was submitted to the Coordinator of the Extra-curricular English Course of UFSC so as to obtain authorization to perform this proposed research with the mentioned participants (see Appendix III for the authorization of the coordinator of the mentioned course). Afterwards, having selected the teacher and the group, the participants were clearly informed that they would remain unidentified and that the data would be employed exclusively for research purposes. In addition, the participants signed a consent form (see Appendix IV for the teacher's consent form, and Appendix V for the students' consent form), in which they agreed on being part of the research and declared being aware of the research purposes. This familiarity with the research proposal constitutes an attempt, recommended by Allwright and Bailey (1991, p. 69-70), to minimize participants' anxiety, which may inflict psychological damages on the participants. Additionally, this procedure is a demand from the Ethics Committee of UFSC.

Concerning the general procedures for data collection, the questionnaire was administered before the class observations. Consequently, on the beginning of the first day of class observation I gave the questionnaire to the students so as to assemble these secondary participants' profile, their feelings towards the way the teacher accomplishes the classes, and the reason(s) why they study English. Besides, their anonymity was respected. Subsequently, the primary data was collected during a one-month period (which represents eight classes of ninety minute each) through the use of two digital audio recording machines. In order to obtain high quality sound, one of the digital audio recording machines was worn by the teacher, as if it were a necklace. For that reason, to guarantee the teacher's comfort when wearing the equipment, a machine with extremely reduced dimensions (60mm x 30mm x 15mm) and weight (25g) was chosen. The other digital audio recorder was placed on the researcher's desk so as to ensure the recording if one of the recording machines would fail, as well as to obtain the general sound of the classroom events. In addition, these equipments recorded on the following formats: The former produced ".WAV" audio format files, and the latter produced ".LP" audio format files, which was transformed into ".WAV" files by a computer program

called *Digital Voice Recorder V2.0*. This procedure was necessary because most sound devices do not read the extension “.LP”. The recordings were organized in a CD, following the chronological order of the classes. The recordings are being safeguarded by both the researcher and the main participant.

Parallel to the recordings, I took notes regarding the classroom observation. In order to portray the best view of the classroom happenings, I was positioned in a place where I could observe the entire space without interfering in the configuration that the students had already established for themselves, as displayed in Figure 3.3. Moreover, the field notes have its main focus on describing, for example, the varieties of: communicative activities, means of instruction, input, and class configuration.

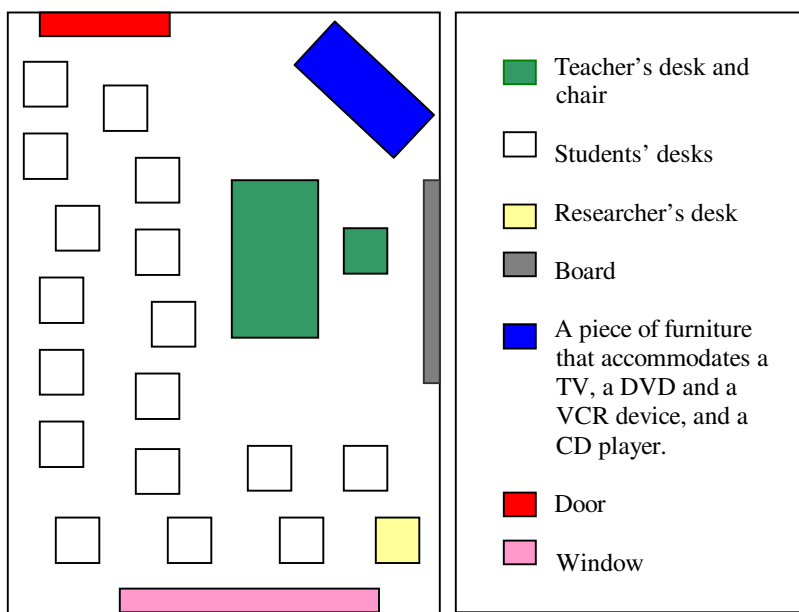


Figure 3.3: Classroom configuration.

Having presented the procedures for data collection, the next subsection will report the procedures employed on coding and analyzing the data.

### 3.4 Procedures for data analyses

The recordings were first transcribed and, subsequently, analyzed and coded into subcategories emerging from the data. This initial analysis comprised Bernstein's categories of Regulative and Instructional Discourses. Afterwards, data were put into pre-established categories of Systemic Functional Linguistics (see Section 2.2).

#### 3.4.1 Transcription

Transcription is defined by Edwards (2003, p. 322) as “the process of capturing the flow of discourse events in a written and special medium”. The type of transcript that was employed in this study, making use of Edwards' (2003) terms, was of ‘time-space iconicity’, which means that “temporally prior events are encountered earlier on the page (...) than temporally later events” (p. 325). And its arrangement was the one of speaker turns utilizing the ‘vertical format’ (Edwards, 2003), where one turn is arranged above the other in a single column. As stated by Allwright and Bailey (1991, p. 62), the process of appropriately transcribing is extremely time-consuming. This assertion is shared by Edwards (2003, p. 336) who says that transcription is a “notoriously time-consuming process” and that “the exact amount of time required depends on the type of speech involved (...) and the amount of detail”.

For that reason, the level of delicacy of the transcript is the one that offers the adequate data to answer the posed research questions. As an illustration, pauses and stresses were not signaled because they are irrelevant to the purpose of this research. In the same line of thought, only the content that could be valuable for the analysis was transcribed. In this case, two particular activities were not transcribed: One of them constitutes the ‘listen and repeat’ activities, which represent no value inasmuch as they do not correspond to authentic conversation; the other one constitutes the conversations while students were working in groups, which represents no useful data due to the excessive overlapping of voices. However, I observed that finding a proper instrument or equipment to collect data, this configuration would provide appropriate authentic data to promote elucidation on the field of collaborative group work. On the other hand, students' utterances were transcribed in spite of not being analyzed. This transcription was necessary due to the

‘discursive relativity principle’, which, according to Dijk (1997, p. 9), establishes that “propositions are influenced by previous propositions in the text or talk”, that is to say that the “meaning of a sentence depends on what has been said (meant) before”.

In addition to the transcription conventions presented in Appendix VI, a number of practical procedures were considered when transcribing. Firstly, the listening activities from the CD and the instances where the students had to perform repetition activities were properly indicated on the transcript although they were not considered on the numbering of turns. Secondly, each student was identified by a fictitious name in order to preserve students’ anonymity as they were informed they would remain unidentified.

#### 3.4.2 Coding and analyzing data

The materials that supplied data for this investigation were analyzed in the following sequence: First, the secondary data were coded, as they were available before the actual main data collection; next, the transcription (Appendix VII) was analyzed in light of Bernstein’ Pedagogic Discourse and structured into subcategories that surfaced from the data; and, finally, the most prevailing of these subcategories – Initiating subcategory from the Regulative category - provided data for the analysis through the lenses of SFL theory. The reason for neglecting the Instructional category relies on the lack of either teacher or student as main participant in a clause, for only clauses that had one of these social participants have been scrutinized. Additionally, the choice of the Initiating subcategory was motivated by its incidence in the data and by the role it plays in the conduction of the lessons. Moreover, due to time and space limits the analysis had to be restricted to one subcategory.

As far as the secondary data is concerned, the answers from the questionnaire were systematized according to the following procedures. The answers to the majority of the questions were coded, tabulated and cross-tabulated making use of the computer program *SPSS for Windows Standard Version 11.0.0* (2001), except for two open-ended questions. The answers to these two questions, namely the one that investigates students’ motivation to learn English and the one that provides space for students’ comments or suggestions, were organized into categories that emerged from the answers. Regarding the question that investigates student’s motivation, the following categories came forward: *Reaching fluency*, *Need*, *Need related to professional reasons*, *Need related to personal reasons*, *Need related to leisure*, and *Need related to academic*



*reasons*. Concerning the question that provides students with the possibility to offer their comments or suggestions related to the teacher, to the research, and to the questionnaire, the categories that emerged were the following: *Comments about the teacher*, *Comments about the research*, *Comments about the course*, *Comments about the material*, and *Suggestions for the course*.

Regarding the primary data, the occurrence of the following factors was considered as offering non-valid data. As such, they were ignored for purposes of analyses: a) when the discourse was considered to belong neither to regulative nor to instructional discourse. Example: "Hello." (turn 098); b) when the sentence contains a word in Portuguese. Example: "Fancy in the sense of *luxuosa*, right?" (turn 178); c) when the main participant (the teacher) is talking to or referring to the researcher/observer. Example: "Don't tell anybody this, *Kátia*, okay?" (turn 230); d) when the sentence presents instances taken from the book. Example: "Then, for obligation you have: *You have to camp here, you have got to.*" (turn 231); and e) when reading something from the book. Example: "*Use the language in the grammar box to take turns talking about each sign.*" (turn 301).

Before presenting the procedures for coding and analyzing primary data, it is important to highlight two distinct issues. One of them is that although only the teacher's discourse was analyzed, students' discourses were employed in order to provide context. The other is that, in the subcategories, a single sentence or even a set of sentences placed in sequence and in the same turn without interruption of any other (sub)category is considered as segment.

The procedures for coding and analyzing primary data encompassed an approach from two perspectives: Firstly, the transcribed data were seen through the standpoint of a "text as an object" (Halliday & Matthiessen, 2004, p. 3), which reveals the motivation of both its meaning and its value in a context; afterwards, they were perceived through the stance of a "text as instrument" (idem), which discloses its system of language. The former was analyzed in light of Bernstein's Pedagogic Discourse and structured into subcategories that emerged from the data, and the latter was scrutinized employing the lenses of SFL theory. These procedures are described as follows.

#### 3.4.2.1 Bernstein's categories: Regulative and Instructional Discourses

As stated in the previous chapter, the Pedagogic Discourse is framed in instructional and regulative discourses. The former, according to Bernstein (2000), comprises the rules of discursive order while the

latter embraces the rules of social order. It is necessary to reinforce that both discourses are rather one unique discourse as the instructional discourse is embedded in the regulative discourse. It is also imperative to highlight that the division of the data into instructional and regulative is merely for pedagogical purposes, as the instructional discourse, in Bernstein's (2000, p. 13) words, "is *always* embedded in the regulative discourse" (my emphasis).

The transcription was organized into regulative and instructional discourses and later into subcategories making use of a computer program called *UAM Corpus Tool 2.0 beta 5*. This computer program allows categorizations of an entire text with several layers of analysis at the same time. As a result, whereas dividing the data into the two categories of Pedagogic Discourse and noticing that certain patterns or issues share some similarities, and also believing in the necessity of systematizing data in a more convenient manner to best demonstrate these similarities, the data was organized into subcategories that emerged from the grouping of the similar patterns or issues. These subcategories are all described below and summarized in Figure 3.4.2.1. It is important to observe that occasionally one segment is classified as belonging to more than one subcategory.

Starting with the instructional discourse, the subcategories and their realizations are the following: a) *Repetition-instructional*. It is a repetition of the instructional discourse. Thus, it is realized through teacher's repetition concerning corrections, recasts and linguistic knowledge about something she had just said or even repetition of grammar instruction, as it is a class where language is employed in order to learn the language itself. In other words, the *Repetition-instructional* subcategory groups the segments where the teacher echoes her own knowledge about the language and echoes the student's misguided knowledge in an appropriate way. Example: "And I watched TV" (turn 045), which is a recast to student's utterance "It's a mm watch TV." (turn 044); b) *Vocabulary*. It is considered as *Vocabulary* subcategory any segment where the teacher offers instruction or knowledge about vocabulary items. Example: "To be allowed to is to have permission to do something" (turn 098); c) *Grammar*. It embraces the segments where the teacher offers instruction or knowledge about grammar, explicitly. Example: "To express his obligations we can use two verbs. You can use have to, okay, and have got to. There are these two forms to say things people are obliged to do, okay?" (turn 082); d) *Pronunciation*. This subcategory holds the segments where the teacher offers explicit instruction or knowledge about pronunciation. Example: "American

would say you've gotta, you've gotta, he's gotta. This is their pronunciation, but British would say he has got to, he has got to, right, but American say you've gotta" (turn 231); e) *Correcting*. It is a segment where the teacher recasts or corrects. Example: "So you rode a bike along Beira Mar" (turn 035).

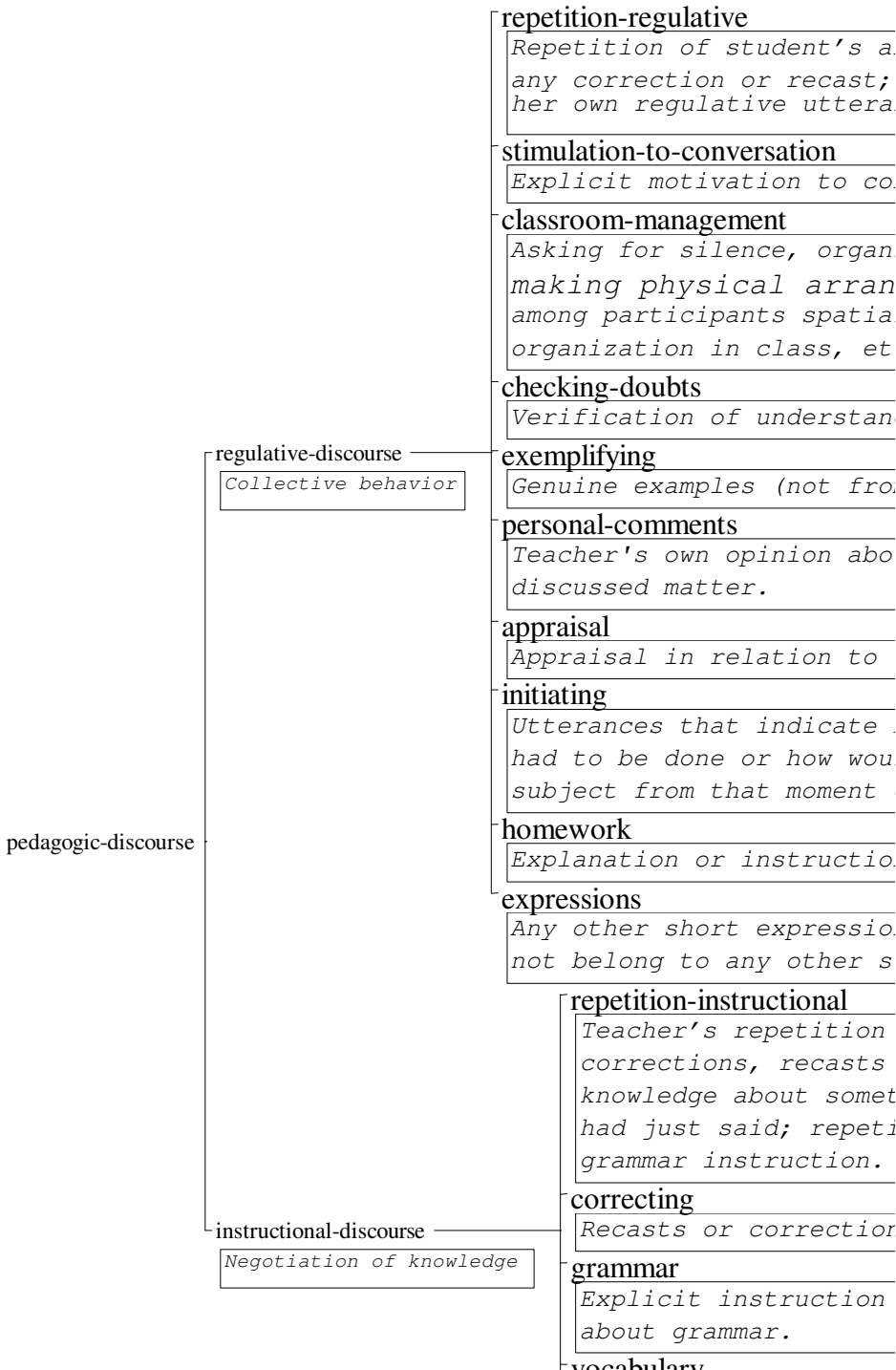


Figure 3.4.2.1: Demonstrative network of categories and subcategories of Pedagogic Discourse and their realizations (generated with the use of *UAM Corpus Tool*).

As regards the regulative discourse, the subcategories and their realizations are the following: a) *Repetition-regulative*. It is realized through teacher's repetition of student's answers without any correction or recast and also the repetition of her own regulative utterances. The bolded excerpt from example below (turn 074) demonstrates this repetition:

- 073 BRUNA: They can't talk on the phone.
- 074 TEACHER They can't talk, but they do. **They can't talk on the phone.** What else? ... What else prisoners can't do?

b) *Initiating*. It is realized through teacher's utterances that indicate how something had to be done or how the subject would be from that moment on. Example: "Let's change things a little bit. I want you to talk about something. Did you did you see um the movie 'Tropa de Elite'?" (turn 048); c) *Classroom-management*. It embraces teacher's discourse when asking for silence, organizing turns, making physical arrangements among participants spatial organization in class, such as classroom configuration, and so on. Example: "One at the time. Take it easy! Very good that you are speaking. Very good. But please raise your hands or ( ) whatever" (turn 315); d) *Exemplifying*. It is the discourse employed when the teacher offers genuine examples, i.e., not those available from the book. Example: "For example, in my work I can, what can I do? I can do many things; I can talk to the students, right? Or I am allowed to talk to the students" (turn 098); e) *Homework*. It is the discourse employed when the teacher offers explanation or instructions about homework. Example: "You have to write a movie review. Something that you have seen recently and to comment on this movie, okay. Give your raze 3 stars, 4 stars. Talk about the photography, the acting, okay? And so on, right? It's a movie review. Recommend the movie or not, right? Yes, okay" (turn 298); f) *Checking-doubts*. It is realized through those instances when the teacher verifies if the learners understand the issue. Example: "Do you have another question, another comment?" (turn 001); g) *Personal-comments*. It comprises the moments when the teacher exposes her own opinion about the discussed

matter. Example: “In Brazil I think he can do almost everything” (turn 052); h) *Stimulation-to-conversation*. It is realized through the instances when the teacher explicitly motivates conversation. Example: “How was your weekend S3?” (turn 005); i) *Appraisal*. It is realized through the teacher’s appraisal in relation to the students. Example: “All right, very good” (turn 039); j) *Expressions*. It embraces any other short expression that does not belong to any other subcategory. Example: “I’m sorry, I didn’t get it” (turn 166).

### 3.4.2.2 Systemic Functional Linguistics

As previously detailed in Chapter II, Halliday’s Systemic Functional Theory empowers even more Bernstein’s Pedagogic Discourse inasmuch as it allows a deeper examination of the linguistic features. Halliday and Matthiessen (2004), referring to Systemic Functional Linguistics, state that language is structured to produce three main kinds of meanings simultaneously: meaning as a message, whose function is labeled *Theme*; meaning as an exchange, whose function is labeled *Mood*; and meaning as a representation, whose grammatical system is labeled *Transitivity*. In other words, meaning as a *message* demonstrates how clauses are constructed; meaning as an *exchange* illustrates how the subjects relate to each other; and meaning as a *representation* reveals how the actor represents the world. These three strands of meanings correspond, respectively, to what he calls *textual*, *interpersonal*, and *ideational* relations.

This research exploited the textual and the ideational relations by employing the system of Transitivity and the system of Theme so as to demonstrate how the Teacher acts in the class and how she assembles her discourse. Besides, these relations have not been examined so far in the Brazilian context. This deeper examination was conducted employing only the most prospective subcategory of Pedagogic Discourse, i.e. the one that presented the greatest number of words, which is the Initiating subcategory, as aforementioned.

The text file with the data regarding this subcategory was uploaded in the computer program *UAM Corpus Tool 2.0 beta 5*, which was already described above. The data were first coded utilizing the Transitivity system in order to identify the processes of the clauses where the teacher and/or the students are the main participants. Afterwards, these same clauses were coded to identify the participant types.

These process types and their realizations<sup>6</sup> are described as follows, and summarized in Figure 3.4.2.2a. The data were coded into six process types: a) *Material*, which is realized by processes represented by actions of happening (being created), creating, changing, doing (to), and acting; b) *Mental*, realized by seeing, feeling, and thinking; c) *Verbal*, by saying; d) *Relational*, by having attribute, having identity, and symbolizing; e) *Existential*, by existing; and f) *Behavioral*, by behaving.

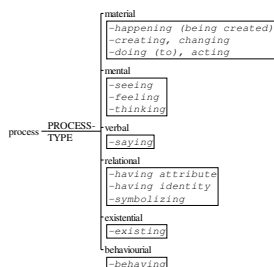


Figure 3.4.2.2a: Demonstrative network of process types and their realizations (generated with the use of *UAM Corpus Tool*).

The participant types and their realizations are described below, and summarized in Figure 3.4.2.2b. The data were coded considering as participants only the students, the Teacher, and both of them, divided into the following types: a) *I type*, which embraces utterances about when the teacher refers to herself; b) *You type*, which includes clauses where the teacher refers to the students, by the use of you, your, or imperative verbs; and c) *We type*, which is divided into the *Inclusive-we*

<sup>6</sup> The realizations were withdrawn from Halliday and Matthiessen (2004, p. 172, Fig.5-2).

*type* (that encompasses utterances about when the teacher refers to herself + the students signifying that they are going to engage in something together) and the Exclusive-we type (that comprises utterances about when the teacher refers to herself + the students signifying that the students alone are going to engage in something).

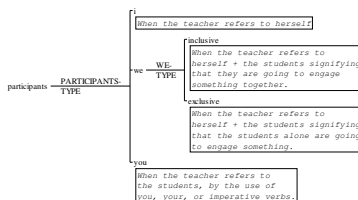


Figure 3.4.2.2b: Demonstrative network of participant types and their realizations (generated with the use of *UAM Corpus Tool*).

Finally, the data was manually scanned to identify the different lexical choices that the Teacher employed for signaling her moves in the discourse, which is the continuative type of the Textual Theme.

This chapter presented the method through which this research was carried out so that to answer the posed research questions. We shall turn now to Chapter IV, which readdresses each research question, presents the results of the present investigation and discusses its findings.



## CHAPTER IV

### RESULTS AND DISCUSSION

This chapter readdresses the specific research questions in order to answer the general research question of how lessons are taught as regards Pedagogic Discourse. Having the purpose to organize it in a practical manner, each specific research question will be readdressed and accompanied by the results of the research and the respective discussion in light of the theories presented in Chapter II. Therefore, Specific Research Question 1, enlightened by Basil Bernstein's Pedagogic Discourse, is addressed in Section 4.1. This analysis enlightens the discussion of Section 4.2, in which some of these clauses are more deeply scrutinized through the lenses of Systemic Functional Linguistics (SFL). Following, and finalizing this chapter, the general research question will be spotlighted so as to answer the central question of this investigation.

4.1 Specific Research Question 1: How is Pedagogic Discourse distributed in terms of regulative discourse and instructional discourse in lessons?

The data, as demonstrated in Table 4.1a, show that 78.39% of the total words uttered in the analyzed class belong to the regulative register, against 16.43% that belong to the instructional discourse. The remaining 5.18% was considered non-valid data and thus ignored for purposes of analyses, as explained in the method chapter, because the discourse presented one or more of the following features: when the discourse was considered to belong neither to these two categories of discourse, when the sentence included a word in Portuguese, when the main participant addressed the researcher/observer, when the sentence presented instances taken from the book, and when something was read from the book. Consequently, considering the valid percentage, i.e. the percentage within the Pedagogic Discourse, the data show that 82.68% and 17.32% were considered as belonging to the regulative and instructional registers, respectively.

Table 4.1a: Descriptive statistics from the units of analysis of teacher's discourse regarding Pedagogic Discourse.

<b>Units of analysis</b>	<b>Segments</b>	<b>Words</b>	<b>Words</b>	<b>Words</b>	
	<b>Count</b>	<b>Count</b>	<b>% of Total</b>	<b>Valid Percent (within Pedagogic Discourse)</b>	
Ignored	52	355	5.18	0	
Pedagogic Discourse:	Instructional	114	1126	16.43	17.32
	Regulative	501	5374	78.39	82.68
<b>Total</b>	<b>667</b>	<b>6855</b>	<b>100</b>	<b>100</b>	

These valid percentages illustrate a substantial asymmetry between the uses of these two kinds of discourse. It is important, however, to restate that both discourses are rather one unique discourse as the Regulative discourse encompasses the Instructional discourse, and that this division of the data into these categories is merely for pedagogical purposes so as to reveal the dynamics of a class. In this class, this division highlights the considerable utilization of the regulative discourse, which can be seen as an indication that this teacher has complete control over the class. As control “establishes legitimate communications” (Bernstein, 2000, p. 5), it may lead to a more effective instructional discourse because the Teacher absorbed her role as a teacher, i. e. as a mediator of situations. In other words, when the social rules (regulative register) are ordered, the discursive rules (instructional register) might have a stronger effect. In addition, a strong regulative register may provide improved learning opportunities.

In order to exemplify how this control operates, I am going to employ an excerpt, comprised from turn 52 to turn 98, below, which represents one entire event from the transcript of the class. Contextualizing the selection, immediately before turn 52, the Teacher drew a stickman behind bars and asked the students to give him a name. They named him John. It is relevant to inform that the words in bold are in Portuguese and thus are not counted as either type of discourse, and

that the underlined segments were considered to be instructional discourse while the remaining of the teacher's utterances was considered to be regulative discourse.

- 052 TEACHER: John, okay! This is John, our friend, he is in prison, okay? All right, imagine his life in prison, right? What can he do, what are the things that he can do, what are the things that he cannot do, things that he has permission to do, things that he is obliged to do, and things that he has um he doesn't have necessity he doesn't need to do, okay? Let's think about this. So, what are some things that John can do in prison, imagine. In Brazil I think he can do almost everything. [laughs] But what is something that he can do in prison.
- 053 SS: work, receive ( )
- 054 TEACHER: Yeah, so, let's see, he can receive...
- 055 MARA: Receive letters.
- 056 TEACHER: Oh right, he can receive letters, what else?
- 057 RUI: He can work.
- 058 TEACHER: Yeah, if he wants he can work. Depending on the case, yes, he can work.
- 059 PAULA: The parents can visit him.
- 060 TEACHER: Yes, so we can say that he can receive visitors or a guest. A guest is incredible. He can receive visitors, right? What else he can do?
- 061 PAULO: He can receive um um visitas íntimas. [laughs]
- 062 TEACHER: Yes, that's right, he can receive intimate...

- 063 BRUNA: um not all um...
- 064 TEACHER: Yeah, not all of them yes, he can have intimate encounters. But not all of them can have, yes? Some of them have the privilege to have this, but not all of them, yes? I don't know much about this but I think some prisoners can have intimate encounters, right?
- 065 MARA: I think that ( ) the type of the...
- 066 TEACHER: Yeah, the type aha, maybe, because the um there is a um a difference between the penitentiaries and prison, indeed, okay?
- 067 BRUNA: He can go to um go out.
- 068 TEACHER: He can go out, aha.
- 069 BRUNA: On the weekend.
- 070 TEACHER: Yeah, some of them can go out if they have a good behavior, yes? They can go out on the weekend and they can disappear if they want. [laughs]. All right? On the weekend. Once I was teaching a prosecutor yes I'm sorry this is not the correct pronunciation prosecutor, and um he told me that near Christmas he gave a prisoner the right to visit his family because the prisoner said that his father was sick, his father had cancer, so he wanted to spend Christmas with his father and the prosecutor given him give him the right to visit his family he went home for Christmas dinner, party with his family and he never came back anymore, he disappeared, you know.
- 071 BRUNA: Very common.
- 072 TEACHER: Yeah, it's very common, and there later they discovered they found out that the

prisoner's father had died three years before. He had no father anymore, right. It's very common, you know? So, sometimes prisoners can go out on the weekend, yes? Now, let's think about something that they can't do, because those are things that they can do, they have the permission. Things that they cannot do, or they can't do.

- 073 BRUNA: They can't talk on the phone.
- 074 TEACHER They can't talk, but they do. They can't talk on the phone. What else? ... What else prisoners can't do?
- 075 MARA: In prison?
- 076 TEACHER Yeah, in prison what what can't can't they do?
- 077 MARA: They can't have um objects ( ) guns.
- 078 TEACHER Yeah, that's right, they can't have guns or weapons, yes? That's right? Aha, they can't have guns or weapons.
- 079 PAULO: He can't ( ) drugs ilegal.
- 080 TEACHER Yeah, that's right. So, let's see. They can't they can't use, yes, um illegal drugs.
- 081 PAULO: No, no, bota um alcoholic drinks.
- 082 TEACHER Do you prefer? So, they can't use alcoholic, so, alcoholic drinks. So, we have to change this: they can't use, so, they can't drink. It's better if we say like this, yes?. They can't drink alcoholic drinks, right? So, these are some examples of things that they can't do, right? So, things that they can and things that they can't do. Look, the verb here we have a modal verb can, right, and the

negative form is can't, right? After can you use the base form of the verb, no to, okay, don't use to in front of the verb that comes after can or can't. There is no to, okay? The base form and that's it, right? So, and more, let's think about the things that our friend John, that I have erased, okay, things that he has obligation, that he is obliged to do. Let's think about his obligations, okay. To express his obligations we can use two verbs. You can use have to, okay, and have got to. There are these two forms to say things people are obliged to do, okay? So, let's think about something that John has to do in prison. What is something that he has to do?

- 083 BRUNA: He has to stay there the time ( )
- 084 TEACHER Yes, the justice.
- 085 BRUNA: The justice ( )
- 086 TEACHER Yes, the ( ) that's right. So, let's simplify it. It's correct, okay, but we can say this in simple manner. He has to do time, okay. He has to do time, right. This is the this is the simpler way to say that. Your sentence is completely correct, okay, it's very good. But you can also say that he has to do time, right. What else he has to do? He has to...
- 087 PAULA: Sometimes he has to has to work.
- 088 TEACHER Yeah, sometimes, yeah, in some cases.
- 089 PAULA: In the United States more.
- 090 TEACHER But also here in Brazil when ah the fault is not so big, you know, when the crime is a minor crime they can work instead of going to prison, yeah. They can do some

volunteer work, yeah. All right, what else? He has to do time, he has to work.

- 091 PAULO: He has to clean the prison.
- 092 TEACHER Yes, aha he has to clean, to clean his cell, yeah? He has to clean his cell, that's right mn. And now let's try to use this form here: have got to. Something that he has got to do. Let's try to use this different way to say things that people are obliged to do. How can we say that? He has got to... Give me another example please. He has got to...
- 093 JOSÉ: Stay in prison.
- 094 TEACHER Yes, he has got to stay in prison. But, what kind of behavior he has to have there? He has got to...
- 095 MARA: Be patient ( ).
- 096 TEACHER Yeah, but in what sense would you say that?
- 097 MARA: ( )
- 098 TEACHER Ah yeah, you can say that. He has got to... how can you say that? Do you remember? You cannot sleep in my class. [laughs] He has got to obey, yes, to obey the rules, all right, yes? And he has got to behave, right? Behave. To be a good guy there. To obey, all right, he has to follow the rules, okay, to observe the the schedule time to go to to the cell, time to have his meals, that is, he has to obey, okay, to follow the rules. So, in this sense he has got to behave, right. He has got to behave. So, we have these two ways here, look, to express obligation, okay, to express obligation. So, we can have to or have got to and you use the verb okay it is

going to be um necessary to use to after  
have okay there is always to here. You've  
 got to do something, you have to do  
 something. There is always to here. Its  
opposite, after can you cannot use it,  
right. You can never use to after can or  
can't, right. And, there is another way  
that I forgot to show you, to show  
permission, so let's use this um, there is  
this way to be allowed to. To be allowed  
to is to have permission to do something.  
 It's the same thing. To be allowed to is to  
have permission to do something. So, you  
 can say for example: he is allowed, okay.  
 Hello [a student arrives]. He is allowed to  
 read, okay. So, it means he has  
 permission to read, okay, he is allowed.  
 And in the negative way you use the  
 negative form of verb to be, he isn't  
 allowed, okay, to make party, for  
 example. He isn't allowed to make party,  
 okay. So, we have this um it's another  
 way to say people have permission to do  
 something, right, okay. So, we can say he  
 is allowed to read or he isn't allowed to  
 make parties, all right. Now, please, I  
 want you to think about something that  
 you can do, okay, something that you  
 have permission, maybe at home, at work  
 or at the university. Things that you can  
 do, okay? Things that you have  
 permission to do, right? So, you can use: I  
can or you can say I am allowed to okay,  
to express things that you have  
permission to do, okay. For example, in  
 my work I can, what can I do? I can do  
 many things; I can talk to the students,  
 right? Or I am allowed to talk to the  
 students. Hello, come in. [another student  
 arrives] Now, think on something that  
 you are allowed to do or things that you  
 can do, okay? Okay, tell me please, go  
 ahead.



To start with an instance where a powerful regulative discourse can provide improved learning opportunities, in turn 52, the Teacher established an imaginary situation involving their invented friend John, who was in jail, and elicited the students' knowledge about what John can do in prison. In the sequence, the students became excited and a number of them answered simultaneously, as can be observed in turn 53, below. At that moment, in turn 54, the Teacher gently organized the conversation by establishing the turns favoring the answers I suppose she heard. Consequently, first Mara talked and, then, Rui talked. This organization was fundamental for the Teacher to provide the opportunity to highlight the correct use of *can*.

- 053 SS: Work, receive ( )
- 054 TEACHER: Yeah, so, let's see, he can receive...
- 055 MARA: Receive letters.
- 056 TEACHER: Oh right, he can receive letters, what else?
- 057 RUI: He can work.

Moreover, this control appeared to be effective for the entire class inasmuch as the other students started to use complete sentences. Therefore, in the excerpt above, it is straightforward to detect that at the first moment the students answered uttering isolated words (turn 53). Then, the Teacher reformulated part of the answer in a complete sentence (turn 54). However, Mara insisted on answering with isolated words (turn 55) and the Teacher insisted in reformulating it (turn 56). Then, finally, Rui answered with a complete sentence (turn 57). And from that turn on the students started to answer with complete sentences, as can be noticed in subsequent turns, when students make use of *can't* and *have to*. As displayed, the use of regulative discourse appears to have improved learning opportunities.

Regarding the exploitation of the regulative discourse as a manner to introduce explicit information about grammar, turn 82 carries an appropriate illustration. Previous to this turn, as already mentioned, the Teacher encouraged the students to offer instances about what John *can* do in prison and, afterward, about what he *can't* do in prison. In the excerpt below, from turn 82, the Teacher summarized the conversation and provided explicit explanation about the structure of *can* and *can't*

that they had been using. Thus, in the former situation she made use of the regulative discourse and in the latter she employed the instructional discourse, which is underlined.

“... So, these are some examples of things that they can’t do, right? So, things that they can and things that they can’t do. Look, the verb here we have a modal verb *can*, right, and the negative form is *can’t*, right? After *can* you use the base form of the verb, no *to*, okay, don’t use *to* in front of the verb that comes after *can* or *can’t*. There is no *to*, okay? The base form and that’s it, right? ...”

Furthermore, in the next selection, which is a sequence from the above, the Teacher employed the regulative discourse to demand new information and, immediately afterwards, she utilized the instructional discourse to inform explicitly how this information should be delivered. In the sequence, she once more made use of the regulative discourse to demand the information asked previously, however, at this moment, employing the verbs she had just explained, as can be seen in the last two lines with the use of *has to*.

“... So, and more, let’s think about the things that our friend John, that I have erased, okay, things that he has obligation, that he his obliged to do. Let’s think about his obligations, okay. To express his obligations we can use two verbs. You can use *have to*, okay, and *have got to*. There are these two forms to say things people are obliged to do, okay? So, let’s think about something that John has to do in prison. What is something that he has to do?”

In turn 98, the Teacher finished the regulative register, the conversation, by introducing the instructional register through readdressing the rules of use of *have to* and *have got to* and introducing the rules of use of *be allowed to*. Subsequently, she again used the regulative register to motivate students to use this last form to talk about themselves, changing the subject. This turn provides another instance where she had a high-quality control over the situation, moving gently from one register to the other, without depriving students from communication.

These three last examples demonstrate that the control over the class can facilitate the preparation for the instructional discourse. In addition, as revealed in the first example instantiated, this control can maximize students' learning opportunities. These discourses, then, occupy a relevant role in teacher discourses inasmuch as they can both favor and disfavor the learning environment. This depends on the teacher's level of authority in class, which is a complex problem, as highlighted by Buzzelli and Johnston (2001). They argue for the importance of becoming a teacher with authority instead of becoming an authoritarian teacher. The main participant of this investigation provided advantageous examples of how to use these discourses in a balanced way so as to foreground her role as teacher making strong use of regulative register in order to mediate situations, enhance communication in class, and improve learning occasions. The Teacher had authority in that community, i.e. in that group of students, and had enormous control over it, although without being authoritarian.

Besides the asymmetry between the uses of the regulative and the instructional registers, discussed hitherto, an unevenness was also noticed when comparing the subcategories that emerged from each category. This unevenness was observed both among the subcategories of each category and between the Repetition subcategories of the two categories. The categories and its subcategories with their respective number of segments and words are represented in Table 4.1b.

Table 4.1b: Descriptive statistics of the subcategories originated from teacher's discourse-types regarding Pedagogic Discourse.

Discourse-type	Subcategories	Segments (Count)	Words (Count)	Words (% Within each discourse type)
Regulative	Initiating	43	1277	23.74
	Stimulation-to-conversation	146	1062	19.75
	Personal-comments	70	1021	18.98
	Repetition-regulative	87	590	10.97
	Appraisal	81	385	7.16
	Classroom-management	24	343	6.38
	Exemplifying	18	307	5.71
	Homework	2	250	4.65
	Checking-doubts	23	120	2.31
	Expressions	7	19	.35
	<b>Total</b>	<b>501</b>	<b>5374</b>	<b>100</b>
Instructional	Vocabulary	45	426	37.83
	Grammar	18	379	33.66
	Repetition-instructional	32	212	18.83
	Correcting	17	68	6.04
	Pronunciation	2	41	3.64
		<b>Total</b>	<b>114</b>	<b>1126</b>
<b>Total</b>		<b>615</b>	<b>6500</b>	<b>/</b>

As can be noticed in Table 4.1b, there is asymmetry between the Repetition subcategories of the two categories of discourse, the regulative discourse presenting a considerable number of words and segments as opposed to the instructional discourse. The subcategory Repetition-regulative presents 590 words in 87 segments, while the Repetition-instructional presents 212 words<sup>7</sup> in 32 segments. This difference can be explained due to the fact that this subcategory in the regulative discourse is employed for repeating students' answers and the Teacher's own regulative answers, and as the students are highly motivated to speak, they do speak in a high frequency, resulting in this large amount of the subcategory Repetition-regulative. This fact is further corroborated by the subcategory Stimulation-to-conversation, which encompasses the Teacher's explicit encouragement to student talk, and which has the second larger amount of words within the Regulative category: 19.75%.

On the other hand, the Repetition subcategory in the instructional discourse is limited to the repetition of the Teacher's correction or her own words when explaining the subject<sup>8</sup>. In this sense, the amount of use of this subcategory goes together with the amount of use of the instructional discourse. In other words, if the category employed a small quantity of words it is expected that the subcategory also goes in that way. Actually, when considering the percentage of Repetition-instructional words within its category, it corresponds to 18.83% of the discourse of that category. The same situation happens in the Repetition-regulative subcategory, which represents 10.97% of the words of its category. This suggests that at the same time that these two subcategories present an outsized number of words in relation to one-another (590 vs. 212 words) they correspond to similar percentages within each category. Consequently, and as this is the only feature that was observed in both categories, one could speculate that this repetition is a characteristic of this teacher's discourse. However, this speculation could only be confirmed by analyzing both a larger amount of data from this teacher and data from other teachers' discourse.

On this subject, Christie (2004, p. 185), referring to repetitions found in her data, asserts that “[r]edundancy of this kind is a feature of a

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<sup>7</sup> It is important to notice that in this case the percentages presented in the mentioned table cannot be considered because they refer to the percentages within each category and the comparison in question is between categories.

<sup>8</sup> The realizations of each subcategory are elucidated in the Method chapter and summarized in Figure 3.4.2.2a, in the same chapter.

great deal of successful classroom talk, and it functions cumulatively to build the growing sense of shared understanding created by teachers and students.” It is important to remember, however, that her data came from early childhood literacy learning/teaching, and the current investigation collected data from a class of young adults. Yet, redundancy might be an attribute of successful classes independently of age. Moreover, redundancy possibly employs a strong role in second or foreign language classes as it reinforces students’ and/or teacher’s previous utterance and enlarges their exposure to that language.

Concerning the subcategories within each category, ten of them emerged from the regulative discourse, as shown in Table 4.1c in the sequence.

Table 4.1c: Descriptive statistics of the subcategories originated from teacher’s discourse-types regarding Regulative Discourse.

<b>Subcategories</b>	<b>Segments (Count)</b>	<b>Words (Count)</b>	<b>Words (% Within the category)</b>	<b>Words (% Within Pedagogic Discourse)</b>
Initiating	43	1277	23.74	19.65
Stimulation-to- conversation	146	1062	19.75	16.34
Personal-comments	70	1021	18.98	15.71
Repetition-regulative	87	590	10.97	9.08
Appraisal	81	385	7.16	5.92
Classroom- management	24	343	6.38	5.28
Exemplifying	18	307	5.71	4.72
Homework	2	250	4.65	3.85
Checking-doubts	23	120	2.31	1.84
Expressions	7	19	.35	.29
<b>Total</b>	<b>501</b>	<b>5374</b>	<b>100</b>	<b>82.68</b>

Apart from the two subcategories already discussed, namely the Stimulation-to-conversation and the Repetition-regulative, the other subcategories that portray the constituents of this class are: Initiating, Personal-comments, Appraisal, Classroom-management, Exemplifying, Homework, Checking-doubts, and Expressions. The three first subcategories presented in Table 4.1c, Initiating, Stimulation-to-conversation, and Personal-comments, represent the highest percentage of words in this class with 19.65%, 16.34%, and 15.71%, respectively. It is significant to perceive that they are realized by utterances that indicate i) how something had to be done or what subject would be tackled from that moment on, ii) explicit motivation to conversation, and iii) Teacher's own opinion about the discussed matter, in that order. These three groups together are responsible for a little more than half of the discourse in the class, which is precisely 51.7% of the Pedagogic Discourse. This demonstrates that her teaching is communicative inasmuch as she is concerned with pointing directions, motivating conversation and providing her own opinions.

However, the most considerable result was foregrounded by the subcategory Initiating, with 19.65% of words of Teacher's discourse, which has the highest percentage of words. This outcome corroborates my previous claim that the Teacher has control over the class. In the examples below, it is possible to observe her concern in establishing the context for the students (turn 052), in showing directions (turns 072 and 082), and in expressing her expectations towards them (turns 086 and 092). These instances<sup>9</sup> were taken from the same excerpt presented in the beginning of this chapter. Each one represents a segment and the number corresponds to the turn they belong to:

(052) This is John, our friend, he is in prison, okay? All right, imagine his life in prison, right? What can he do, what are the things that he can do, what are the things that he cannot do, things that he has permission to do, things that he is obliged to do, and things that he has um he doesn't have necessity he doesn't need to do, okay? Let's think about this. So, what are some things that John can do in prison, imagine.

(072) Now, let's think about something that they can't do, because those are things that they can do, they have the permission. Things that they cannot do, or they can't do.

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<sup>9</sup> See Appendix IX for the entire division of all subcategories.

(082) So, and more, let's think about the things that our friend John, that I have erased, okay, things that he has obligation, that he his obliged to do. Let's think about his obligations, okay.

(086) So, let's simplify it.

(092) And now let's try to use this form here: have got to. Something that he has got to do. Let's try to use this different way to say things that people are obliged to do. How can we say that? He has got to... Give me another example please. He has got to...

The data from the Initiating subcategory hold a special importance because they comprise the elements responsible for setting the nature of the class in reference to power and framing. As explored in Chapter II, power assembles relations between social participants; and framing regards who controls what (Bernstein, 2000). In this line of thought, the data from the Initiating subcategory reveal both Teacher's power by exposing how she assigns herself and the students in the class context, and Teacher's framing by elucidating her control over the class. Consequently, the Initiating subcategory deserves to be more deeply scrutinized so as to unveil relevant aspects of the examined class.

In addition, the other subcategories, portrayed in Table 4.1c, not thus far discussed, are also important to the general arrangement of the discourse of this class, specifically: Appraisal (5.92%), Classroom-management (5.28%), Exemplifying (4.72%), Homework (3.85%), Checking-doubts (1.84%), and Expressions (.29%). Except for this last one, which does not have a specific role in the classroom, all the other groupings portray important elements in an ordinary class. These results illustrate that the Teacher is aware of several important aspects of this environment, such as: the importance of appraisal, the value of providing examples, the significance of explaining the homework, and the necessity of verifying if students are following the subject. All the subcategories discussed thus far demonstrate the dynamics of a classroom.

In relation to the subcategories that emerged from the instructional discourse, it was possible to identify five types, namely: Vocabulary, Grammar, Repetition-instructional, Correcting, and Pronunciation, as shown in Table 4.1d, below, respectively with the following percentages: 37.83%, 33.66%, 18.83%, 6.04%, and 3.64%.



Table 4.1d: Descriptive statistics of the subcategories originated from teacher's discourse-types regarding Instructional Discourse.

Subcategories	Segments (Count)	Words (Count)	Words (% Within the category)	Words (% Within Pedagogic Discourse)
Vocabulary	45	426	37.83	6.55
Grammar	18	379	33.66	5.83
Repetition-instructional	32	212	18.83	3.26
Correcting	17	68	6.04	1.05
Pronunciation	2	41	3.64	.63
<b>Total</b>	<b>114</b>	<b>1126</b>	<b>100</b>	<b>17.32</b>

These groupings from the table above correspond to a low percentage of words within the Pedagogic Discourse, from .63% to 6.55%, only. Nevertheless, as previously discussed, this is due to the fact that they are realized by the discourse that comprises explicit instruction about vocabulary, grammar, and pronunciation, corrections, and utterances repeating these subjects. And this discourse, especially Grammar and Pronunciation, as already demonstrated, was employed in specific moments of the class. This explains the fact that the group Grammar is distributed in almost half of the segments if compared with the group Repetition-instructional, although having superior number of words. In other words, the Grammar subcategory presents 18 segments and 379 words, while the Repetition-instructional presents 32 segments and 212 words, which shows that the grammar explanations are condensed because they demand more elaboration, whereas the repetitions are more distributed.

Again, the outcomes appear to signal that the Teacher is able to tackle on several significant points of an EFL learning process in a single class by dealing with vocabulary, grammar and pronunciation. Additionally, she also shows efficacy by using repetition and correction as strategies to trigger students' learning.

Having discussed the distribution of regulative and instructional discourse along with the subcategories that emerged from teacher's

pedagogic discourse in this class, we will henceforth draw our attention to the specific research question 2.

4.2 Specific Research Question 2: How do linguistic choices reveal the way lessons are taught? What does a teacher do linguistically in order to guide her students' learning process?

Hitherto, as elucidated in Chapter III, the discussion has approached the "text as an object" (Halliday & Matthiessen, 2004, p. 3), i.e., it revealed the motivation of both the text's meaning and its value in a given context. Currently, the discussion will move toward a focus on the "text as instrument" (idem), which discloses its system of language. Therefore, considering that this is a data-driven-study and that the data have shown a relevance of the Initiating subcategory in conducting the class, this subcategory was analyzed through the light of Systemic Functional Linguistics in order to reveal linguistic features such as process types, participants, and Theme choices.

To begin with the process types, Table 4.2a describes the results of process types regarding the Initiating subcategory. According to it, 48.08% of the processes in that subcategory are of the material type, 33.65% are of the mental type, 16.35% are of the verbal type, and 1.92% are of the behavioral type. As regards the other process types, there were no instances related to the relational and existential process types.

Table 4.2a: Descriptive statistics of the process-types regarding the Initiating subcategory.

Process	Number	Percent
Material	50	48.08
Mental	35	33.65
Verbal	17	16.35
Behavioral	2	1.92
<b>Total</b>	<b>104</b>	<b>100</b>

These results reiterate the interpretation that the Teacher has domain over the class inasmuch as she indicates directions on actions, thoughts, and utterances. The selected instances below containing material processes show that the Teacher indicates what students should do or how they should approach a (new) subject. To exemplify, turn 050 (third clause) and turn 228 give straightforward commands of what students should do at that specific moment. Turn 092 starts indicating how they should act from that moment on and finishes with a command on what students should do. This is just a small sample<sup>10</sup> that illustrates how the Teacher maintains the command over the class by means of guiding students throughout the class.

(050) (...) Let's **give** him a name. (...) **Give** him a name.

(092) And now let's try **to use** this form here: have got to. (...) Let's try **to use** this different way to say things that people are obliged to do. (...) **Give** me another example please.

(228) Please, **open** your books on page 95, okay, 95 the exercise is number 9, Grammar Focus, right.

In addition, besides leading students' actions, thoughts, and utterances, the data show that the Teacher is also concerned about maintaining the students clearly informed of her actions in classroom. The instances underneath show three diverse material processes where the teacher is the main participant of the process. It is relevant to remember that this is an analysis of a spoken discourse, which means that this teacher is narrating her actions while performing them. This attitude, of simultaneously acting and informing students about her moves, demonstrates that she is interested in maintaining students having her as the focal point of the class, which enhances her control over that environment.

(050) (...) Let me **draw** our friend here.

(157) Let me **give** you another help so that you can have more ideas.

(499) I will **play** the CD for you to enjoy this listening, okay?

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<sup>10</sup> See Appendix X for Transitivity analysis.

Table 4.2a also presents another set of relevant data regarding process-types: mental and verbal. The former represents 33.65% of the processes and the latter comprises 16.35% of the processes. This percentage of mental processes demonstrates that the Teacher may be attentive to the fact that a teaching-learning process requires sensing experiences, such as seeing, feeling, and thinking in order to access the world of consciousness. Likewise, the percentage of Verbal processes shows that she may be also attentive to the importance of verbalization in a language class. The Teacher appears to show awareness of the importance of these imperative aspects of the FL classroom. Students not only benefit from doing things and thus having a dynamic lesson, but also from thinking and verbalizing.

Regarding the participants who were agents of these processes, 64.42% are of the *you-type*, 30.77% are of the *we-type* (when grouping teacher and students together), and 4.81% are of the *I-type*, as demonstrated in Table 4.2b, below. In other words, 67 out of 104 occurrences that had the students as participants of processes in the Initiating subcategory are of the *you-type*, which means that the Teacher asked or demanded attitudes directly from the students. On the other hand, the *I-type*, i.e., her attitudes in class represent just 5 out of 104 occurrences. This disparity between these two types of participants supports once more the previous argument that the Teacher's approach in this class is on leading students through the learning process. In addition, considering the high percentage of the *you-type*, it is possible to assert that the Teacher acts as a mediator of this process, and directs the responsibility of learning to the students inasmuch as she indicates directions for them to perform.

Table 4.2b: Descriptive statistics of the participants regarding the Initiating subcategory.

Participants		Number	Percent
I		5	4.81
We	Inclusive	12	11.54
	Exclusive	20	19.23
You		67	64.42
<b>Total</b>		<b>104</b>	<b>100</b>

Another type of participant to be considered is the *we-type*, which totalizes 30.77% of the occurrences, specifically, 32 instances. This type embeds the *exclusive-we* and the *inclusive-we*, whose realizations are elucidated in the method chapter. The latter, totalizing 12 occurrences, illustrates the episodes where the Teacher engages in activities together with the students. In contrast, the former, with the amount of 20 episodes, despite using the pronoun “we”, carries the meaning of “you”. In better words, the teacher is leading, again, students’ behavior. However, her lexical choice is “we, us” instead of “you”. This choice expresses an implicit solidarity with students’ situation: they have to engage in the activities in order to learn. Observe the instances below:

(086) So, let's simplify it.

(092) And now let's try to use this form here: have got to.

In turn 086, when the teacher said “let’s simplify it” she is including herself in this contracted “us” meaning; she is actually going to work together with the students. In turn 092, conversely, when she said “let’s try to use this form here” she is excluding herself in this identical choice of “us”. She already knows how to use that form in question. Nevertheless, she employs the “us” as if she would also genuinely struggle to utilize the new form. This is a manner to show empathy and solidarity with the students. Moreover, her selection for the exclusive “us” reinforces the earlier claim that this Teacher performs her role with authority rather than with authoritarianism.

Again, this shows the Teacher’s perspicacity in not only demanding from students but also participating in some of these demands. By collaborating in the flow of events of the class, the

Teacher motivates her students, and this inclusiveness is only possible in the regulative discourse, where relations are established between social participants. This demonstrates the importance of the regulative discourse over the instructional one for the ongoing teaching-learning process.

One further linguistic feature to be considered is the Teacher's Theme choices in the Initiating subcategory. It is demonstrated, in turns 052, 072, 082, and 098, below, one instance of each of the Teacher's textual choices, which are: *All right*, *But*, *Now*, *So*, and *Okay*. In addition, turns 297 and 372 show the use two sequenced choices.

(052) **All right**, imagine his life in prison, right?

(052) **But** what is something that he can do in prison.

(072) **Now**, let's think about something that they can't do...

(082) **So**, let's think about something that John has to do in prison.

(098) **Okay**, tell me please, go ahead.

(297) **Okay, now**, uncover the sentences...

(372) **So, now**, what you have to do is to work in pairs...

Teacher's textual Theme choices helped on leading directions for the students. These choices established a division between what the teacher and the students were accomplishing or doing up until that moment and how they would move forward from that moment on. In this sense, textual Theme characterizes a relevant role in teacher talk due to the fact that it organizes the moves in a class and it clearly informs the students where the boundaries between these moves are. This information might be helpful as a manner to warn students that something is going to be modified on the rhythm of the class.

This section revealed the way under which linguistic features such as process types, participants, and Theme choices foreground the Pedagogic Discourse in the Initiating subcategory. Subsequently, the general research question will be discussed.

#### 4.3 General Research Question: How are lessons taught as regards Pedagogic Discourse?

To this point, this chapter presented the results along with the discussion of the specific research questions. With the purpose of concluding it, the core results from the specific research questions are going to be assembled in order to answer the general research question

of this investigation. Therefore, this section will present the distribution of the Pedagogic Discourse as well as the linguistic manifestation of the instructional discourse and of the regulative discourse, in that order. In addition, some secondary data will be considered in order to support the discussion.

The instructional discourse was present in 17.32% of the Teacher's words. Five subcategories emerged from this type of discourse: Vocabulary, comprising 37.83% of the words uttered by the Teacher; Grammar, containing 33.66% of the words in that discourse; Repetition-instructional, totalizing 18.83%; Correcting, with 6.04%; and Pronunciation, having 3.64% of the words of the mentioned discourse. Moreover, this type of discourse is realized by the discourse that comprises explicit instruction about vocabulary, grammar, and pronunciation, corrections, and utterances repeating these subjects. The Grammar subcategory revealed itself as having a high number of words for every turn, whereas the Repetition-instructional subcategory yielded a reduced number of words in each turn and was more dispersed throughout the Instructional category.

Concerning the regulative discourse, it was present in 82.68% of the Teacher's words. Ten subcategories emerged from this type of discourse, namely: Initiating, Stimulation-to-conversation, Personal-comments, Repetition-regulative, Appraisal, Classroom-management, Exemplifying, Homework, Checking-doubts, and Expressions. The subcategory that stands out in the corpus, with 19.65% of occurrence, comprises the Initiating subcategory, where the teacher plays the role of setting the context of the subjects, of indicating directions and of conveying her hopes towards learners. Furthermore, this larger subcategory of the regulative discourse, Initiating, presents the following linguistic features as regards process types, participants, and textual Theme choices. The vast majority of the process types are of the material (48.08%), mental (33.65%), and verbal (16.35%) types. With reference to the participants, 64.42% are of the *you-type*, 4.81% are of the *I-type*, and 30.77% are of the *we-type*. This last type is divided into the *inclusive-we* type and the *exclusive-we* type, representing, respectively, 11.54% and 19.23% of the total occurrences. As a final feature, the Teacher's Theme choices are portrayed in the following lexis: *All right*, *But*, *Now*, *So*, and *Okay*.

These results demonstrate that the regulative discourse of the Teacher has an important role in conducting the class inasmuch as it represents more than 82% of the Teacher's discourse. Considering that this is a language class and, therefore, one could expect that

instructional discourse should prevail, the finding of the highly prevalence of regulative discourse could direct one to a misleading impression that this class was overloaded by an authoritative behavior. However, the Teacher managed to have a strong framing without being authoritative. This may be corroborated by the secondary data, as represented in Table 4.3a and Table 4.3b. Table 4.3a shows student's rating of their feelings towards the way through which the teacher handled the classes. Their rating was based on Figure 4.3. Table 4.3a displays that 11 out of 16 students chose the A type of face to represent their feelings regarding the Teacher, and 5 out of 16 chose the B type of face. Both types of faces, A and B, express positive feelings. This result reveals that all the students have affirmative feelings regarding the way the teacher accomplishes the classes.

Table 4.3a: Demonstrative of students' feelings regarding the way the teacher accomplishes the classes.

Type of face	Students (Count)	Students (% of Total)
A	11	68.75
B	5	31.25
Total	16	100



Figure 4.3. Illustrative faces for students to rate their feelings towards the way the Teacher ministers the English classes.



As regards Table 4.3b, it is relevant to restate that it presents the results of an open question, which indicates that students provided more than one answer. Furthermore, it was not mandatory to answer it. However, 50% of the students, totalizing the number of 8, did answer this question. Moreover, 7 of them chose to comment on the Teacher's positive behavior in class, and all of these 7 students made flattering remarks about her. To exemplify, some of the words or expressions that they employed are the following: excellent teacher, efficient, the best, receptive, qualified, humorous, and so on. They also answered that the Teacher tries to encourage everybody to participate in class and that she makes them feel comfortable in class. All these answers corroborate the fact that her regulative discourse – along with the instructional discourse – created a favorable environment for learning.

Table 4.3b: Students' comments and/or suggestions about the teacher, the research, the course, and the material.

<b>Comments/ Suggestions</b>	<b>Students (Count)</b>
Comments about the teacher	7
Comments about the research	2
Comments about the course	1
Comments about the material	1
Suggestions for the course	1

Additionally, the aforementioned linguistic features reveal that this Teacher has a strong framing over the systems of rules of the social order. This is to say that she has a strong framing over hierarchical relations, conduct, character and manner. Her linguistic choices were able to involve students in the activities and encourage them to play an active part in their learning process. Students were highly motivated to study English, especially for reasons related to their profession, leisure, and academic study, as demonstrated in Table 4.3c. The Teacher successfully shares with the students the responsibility for learning.

Table 4.3c: Demonstrative of students' motivation to take English classes

<b>Motivation</b>	<b>Students (Count)</b>
Need related to professional reasons	10
Need related to leisure	6
Need related to academic reasons	5
Need related to personal reasons	2
Reaching fluency	1
Need	1

This chapter readdressed the research questions and presented the results of this investigation in conjunction with a discussion about the findings. Subsequently, Chapter V advances toward the final remarks by summarizing the main findings, presenting the pedagogical implications and the limitations of the study, and proposing suggestions for further research.

## CHAPTER V

### FINAL REMARKS

The current chapter closes this thesis by summarizing the main findings of this research, which approached Teacher's discourse as an "object" and as an "instrument" (Halliday & Matthiessen, 2004, p. 3), revealing its motivation and its system of language. In the sequence, it also moves toward a number of pedagogical implications that arose from the discussion. Afterwards, this chapter exposes the limitations faced on the development of this study. And, finally, it addresses some propositions for further investigation on this subject.

#### 5.1 Main findings

This section summarizes the main findings of the current investigation by presenting the results obtained from the analysis and interpretation of the data employed to enlighten this study.

In the introductory chapter of this work, I posed that my interest was to learn how lessons are taught as regards Pedagogic Discourse. This concern was motivated by a belief – in accordance with Fairclough (1992) – that discourse, as a mode of action, is able to constitute social identities and social relations. In order to investigate this matter, two imperative items have been raised: how this discourse type is organized and distributed and how this discourse type manifests linguistically so as to enable an understanding of how lessons are taught.

I thus used Bernstein's (1990, 2000) framework of Pedagogic Discourse, based on which this discourse type encompasses regulative and instructional registers. Based on the outcomes of this macro analysis, I then moved on into a more micro investigation so as to examine the linguistic choices used in lessons.

Findings reveal that lessons are taught in a way that highly favors the regulative discourse (82.68%) as opposed to the instructional one (17.32%), at least in the context of the present research. Within the regulative discourse, employed to establish collective behavior, the Teacher made use of strategies such as initiation of new subjects or moments, stimulation-to-conversation, personal comments and others. As demonstrated by the examples provided in the previous chapter, the Teacher was successful in her role as a teacher and was invested with authority among that group of students, having a strong framing, power, and control over them.

Therefore, this unequal distribution of discourse type within the Pedagogic Discourse did not cause any harm to the ongoing process of students' learning. Rather, the Teacher's use of a well-built regulative discourse not only enhanced her role as a mediator, but also smoothed the progress of the instructional discourse employed to negotiate knowledge regarding vocabulary and grammar, for example, thus promoting the maximization of student's learning opportunities.

Overall, the picture that emerges out of the Teacher's discourse is of a mature professional aware of important issues related to the process of teaching-learning a foreign language, as can be noticed by her encouragement to students interaction, her appraisal to their contributions and her collaborative approach to instruction, to name but a few strategies employed by her.

Still regarding the distribution of discourse when teaching lessons, the strategy of repetition occurred in both the regulative and the instructional registers. In this vein, it was raised the speculation that repetition may be a characteristic of teacher talk. Moreover, comparing the present findings with Christie's research with early childhood literacy learning/teaching, it was further speculated that redundancy might be an attribute of successful classes regardless of age.

Corroborating a mature and current stance over the teaching of lessons, the linguistic choices most favored in the data where SFL has been employed reveal lessons mainly guided by actions, cognitions and verbalizations (material, mental, and verbal processes, respectively). Again, the Teacher is pictured as alert to the significance of such aspects since a dynamic lesson is more likely to produce positive results. Moreover, the lessons are also characterized as happening in a collaborative setting, where students and teacher share the responsibility for the teaching-learning process, students having a more central role, as could be noticed by the use of a higher amount of *you-type* participants (64.42%). Finally, in what regards linguistic choices, the Teacher's textual Theme options (*All right, But, Now, So, Okay*) performed a significant role in the way lessons have been taught inasmuch as they were responsible for establishing boundaries between diverse issues and/or specific moments in class. Teacher's textual Theme choices provided to the Teacher's discourse a degree of organization that clearly indicated the direction of the class.

Finally, a fundamental point of this research is the data collected with the students of the Teacher investigated here in a questionnaire. The agents of the learning process proposed by the lessons taught for the purposes of this research reacted optimistically to both the Teacher and

the way lessons have been taught. The positive outcomes of these secondary data allow us to confirm and reiterate the interpretation that lessons taught by means of using well-built regulative discourse more often than the instructional one and by using a kind of language that establishes a lively, active and collaborative setting are likely to guide students' learning process more smoothly and vigorously.

## 5.2 Pedagogical implications

The main pedagogical implication of this research is providing teachers or prospective teachers with a written piece of research that can be utilized as an instrument to raise awareness about how linguistic choices can influence a class. The importance of this implication lays on the fact that “[i]nteraction between teachers and students in classrooms is one of the primary means by which learning is accomplished in classrooms” (Hall, 2001, p.25).

Another pedagogical implication regards the role of control in classroom settings. The analyses demonstrated that control and a powerful regulative discourse may lead to a more effective instructional discourse, such as teaching grammar and pronunciation. And this may be helpful on mediating situations, on enhancing communication in class, and on maximizing students' learning opportunities. In addition, this controlling of the environment empowers the teacher in her/his role as a teacher. Furthermore, a teacher invested in role of a teacher is able to organize the interactions in order to provide the opportunity of language usage for all students. However, it is essential to reflect on becoming a teacher with authority instead of becoming an authoritarian teacher.

A further pedagogical implication concerns the moves from one type of discourse to the other. It was demonstrated how it becomes possible to gently move from one type of discourse to another and how to employ them in a balanced way. In addition, this research demonstrated the significance of simultaneously acting and narrating this action, which maintains students connected to the teacher. It also illustrated the importance of establishing the context for the students, showing directions, and expressing teacher's expectations towards the students. Moreover, this study revealed the role of redundancy in foreign language classes inasmuch as redundancy reinforces the previous utterances and increases student's language exposure.

Finally, regarding linguistic choices, the study unveiled that the use of the pronoun *you* to referring to students (as opposed of the use of the pronoun *we*) may direct to the students the responsibility for their

own learning. Additionally, Theme choices can be supportive on leading students from one direction on discourse to another.

### 5.3 Limitations of the study

As all pieces of research, the development of the current examination also faced a number of limitations, such as the ones resulted from data delimitation and from the fact of being an investigation of only one group of students. Regarding data delimitation, the recordings employed as data had to be restricted to just one class due to the fact that they were coded and scrutinized both at macro and micro levels of analysis. These levels of analysis, specially the micro level, demand an enormous amount of time. And, as each class encompasses about ninety minutes of conversation, the transcription and the proper analysis of more than one class was restricted to time constrains for this matter.

The other limitation concerns the fact of this investigation being a study of only one group of students. This signifies that the results of this research cannot be generalized neither in its field of study nor for the main participant's general performance. These aspects limit the findings inasmuch as they have to be considered as an excerpt from a specific participant – with all of her distinctive cultural, theoretical and experiential background – in a specific class, in a unique time, and in a singular context.

### 5.4 Suggestions for further research

This research investigated the Pedagogic Discourse in Brazilian context where English is taught as a foreign language to a group of low intermediate young adult learners. It exposed how the regulative discourse and the instructional discourse of the teacher manifest linguistically in one educational setting, and these discourses asymmetry and difference regarding linguistic behavior. It fulfills a gap on this field of study in one Brazilian context. However, it also opens several new paths for further investigations in the field.

To start with, taking into consideration that Brazil is a extremely large country, studies in the vein of this one should be conducted in several different social and cultural contexts so that to verify how English as foreign language (EFL) has been taught in various contexts. Besides, it would be exceptionally attractive to overcome the limitation of data delimitation – perhaps with the participation of a team of researchers – and conduct a more longitudinal research on the same

topic. Both of these suggestions would help to verify whether strong regulative discourse actually leads to better learning opportunities.

A number of additional aspects would also deserve special exploration. One of these aspects is the roles of appraisal and correction in EFL classes. Moreover, it would be relevant to describe how appraisal and correction develop their role in that context. One further aspect that would deserve investigation is the interpersonal strand of meaning, which was beyond the scope of this research. As a final aspect, the (sub)categories not currently scrutinized through the light of Functional Linguistics theory could receive further investigation.

Another direction to be explored regards a feature detected during my ethnographic observation of classes. I noticed that students, when working in groups, tend to organize themselves inside the group obeying the macro organization of a classroom, which is the idea of a teacher (who is the leader) and the rest of the components are the students. Christie (1998, in Christie, 2004, p. 190) detected that students employ teacher's linguistic features in their talk when working in groups. In this line of thought, it would be important to investigate whether the students who engage the role of teacher in groups also reproduce the teacher's linguistic features and make use of regulative devices. This topic of examination could be a considerable contribution to the field of collaborative group work.

One last but not least direction for further research is the investigation of how teachers' intonation contributes to meaning making. Greaves (2007) asserts that "Halliday's intonation analysis is closely integrated into the description of language as a whole; in particular, it is seen as crucial to the 'information flow' of discourse" (p. 1002). This nature of research demands a deep level of micro analysis of teacher's talk, such as the systems of tone, tonality and tonicity. These systems, according to Halliday and Greaves (2008), reveal the interpersonal, textual, and logical meanings. The authors state that "systems of TONE (falling, rising) construe interpersonal meanings, while systems of TONALITY (division into tone units) and TONICITY (location of prominence within the tone unit) construe textual meanings" (p. 97). Still according to them, the logical meanings are partly construed by tone sequences, which are the "sequential choices of tone in successive tone unity" (p. 97). For the exposed, a deeper level of micro research of intonation in meaning making could explore the data on its original mode of production, which is the spontaneous spoken mode.

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## APPENDIX II – Field Annotations

Class 4 – November 12, 2007.

Before the class started, the first student who arrived to class gave an explanation about his absence in last class. He tried to use modals and asked for Teacher's help on the matter. She explains the use of modals to him. Meanwhile students were arriving to class and occupying their places. I observed that some of them used to seat exactly on the same place every class. The class started, as usually, on time and had the presence of 10 students. The Teacher started the class by asking the students about their activities on the last weekend. In the sequence she changed the subject and initiated a conversation about the movie "Tropa de Elite", that was playing in the local movie theaters, in order to talk about prison system in Brazil. Then she drew on the board what was supposed to be a man in jail, which was represented by a stickman behind bars. She invited the students to give a name to the prisoner and they started to talk about what he - John - is allowed to do, can do, and has to do in prison. After that conversation she provided explicit information about the grammatical rules they had already employed. During this explanation 2 students arrived to class: one in the middle of the explanation and the other towards the end of it. Then, the Teacher directed them to further practice of these forms and she mediated a conversation about things that they can do or have permission to do at home, at work or at the university. In the next moment, the Teacher asked them to talk about things that they you can't do. Afterwards, in order to continue the use of this last grammatical structure, she changed the scenario by asking them to talk about things they can't do in Rio de Janeiro. This explored, she asked them to report on things that they had to do at home or at work. Next, the Teacher started to use the book with the students. They listened to the CD of the book and she explained the rules they have been using so far. Subsequently, she explored the activity that was in the book before allowing them to do it. Then, the students did the activity and, in the meantime, she walked among the students to verify how they where doing it. At this moment a student asked a doubt about the last homework they had to do and the teacher explained what they were supposed to do. Next, they corrected together the exercise they were doing. Following, she read each sentence from the exercise they were doing and they repeated it in a chorus. Subsequent to that, the students did part B of the exercise. In that moment they worked in pairs, on a speaking exercise, and the Teacher helped them to organize the working

peers. She walked among the students; helping them with pronunciation and doubts. After they finished the conversation in pairs, they started a collective discussion, from the book, about rules and regulations. In the sequence, they continued this conversation in pairs. Again the teacher helped them to organize different pairs from those organized in the previous conversation despite their resistance on moving from the places they were seated. Once they finished this discussion they again, mediated by the Teacher, started a collective conversation about the subject and did a listening activity from the book. More or less near the end of the class a student asked if I had candies to give to them, as I used to do. I had not candies for that class. Finalizing the class the Teacher explained their homework and asked them to come to next class despite being a holiday eve. The class ended on time and some students went to Teacher's desk to hand in their homework. It is important to state that during the entire class the students made several questions solving numerous doubts. They appeared to be very comfortable on asking questions. In addition, the Teacher is always very happy and always in a contagious excellent mood. As consequence, the students were always happy, and laughs were a constant in all the classes I observed. The students seemed to have pleasure in coming to class.

## APPENDIX III – Authorization of the coordinator of the Extracurricular English Course



Universidade Federal de Santa Catarina  
 Centro de Comunicação e Expressão  
 Programa de Pós-Graduação em Letras/Inglês e Literatura Correspondente

Florianópolis, 28 de setembro de 2007.

Para: **Profa. Dra. Adriana de Carvalho Kuerten Dellagnelo**  
 Coordenadora do Curso Extracurricular de Línguas Estrangeiras  
 UFSC/CCE/DLLE

Prezada Coordenadora,

Venho por meio deste, pedir sua autorização para aplicar, no Curso Extracurricular de Língua Inglesa, meu projeto de pesquisa de mestrado (anexo a este ofício) desenvolvido no Programa de Pós-Graduação em Letras/Inglês e Literatura Correspondente, sob a orientação da Profª Drª Adriana de Carvalho Kuerten Dellagnelo. Para tanto, é necessário que eu tenha acesso a informações relativas aos professores e professoras, bem como informações sobre as turmas para quais eles lecionam para que seja possível selecionar os participantes que melhor possam fornecer os dados necessários. O projeto, cujo título é *How Lessons are Taught: A Case Study of a Linguistic Approach to Teacher's Discourse*, tem como objetivo investigar o discurso de um(a) professor(a) brasileiro(a) ao lecionar língua inglesa para estudantes também brasileiros. A coleta de dados será feita por meio de: 1) um questionário aplicado aos alunos e alunas do(a) professor(a) investigado(a) com o intuito de obter uma breve descrição desses participantes, 2) observação de (no mínimo, dez e, no máximo, vinte aulas), 3) gravação em áudio de, no mínimo, dez e, no máximo, vinte aulas, e 4) uma entrevista semi-estruturada com o professor ou professora em pauta. Todos(as) os(as) alunos(as) colaboradores(as) serão devidamente informados sobre o objetivo da pesquisa e assinarão um Termo de Consentimento Livre e Esclarecido. É importante destacar que o(a) participante principal é o professor ou professora e, portanto, as falas dele ou dela é que serão analisadas. Este estudo pretende ser uma contribuição para que professores(as) percebam o quanto e como seu discurso pode influenciar no ensino de língua inglesa.

Sem mais para o momento, agradeço sua especial atenção e aguardo sua manifestação em relação ao meu pedido.

Atenciosamente,

  
 Kátia Elaine Muck  
 Mestranda PPGI - Matrícula 200712608

*Pedido recebido.*  
*Adriana de Carvalho Kuerten Dellagnelo*  
 em 09/10/07

## APPENDIX IV - Teacher's consent form model



Universidade Federal de Santa Catarina

Centro de Comunicação e Expressão

Programa de Pós-Graduação em Letras/Inglês e Literatura

Correspondente

### TERMO DE CONSENTIMENTO LIVRE E ESCLARECIDO

Você está sendo convidado(a) a participar de um projeto de pesquisa de mestrado desenvolvido pela aluna **Kátia Eliane Muck**, no Programa de Pós-Graduação em Letras/Inglês e Literatura Correspondente, sob orientação da Profa. Dra. Adriana de Carvalho Kuerten Dellagnelo. Por favor, leia atentamente as informações sobre a pesquisa e, caso você aceite participar, devolva uma via preenchida e assinada no local indicado e guarde a outra via (igual a que você assinou) com você.

**Título do Projeto:** *How Lessons are Taught: A Case Study of a Linguistic Approach to Teacher's Discourse.*

**Objetivo do Estudo:** O objetivo deste estudo é investigar o discurso de uma professora brasileira ao lecionar língua inglesa para estudantes também brasileiros.

**Procedimentos:** Os alunos e alunas serão solicitado(a) a preencher um questionário anônimo que objetiva apenas descrever os alunos e as alunas para os(as) quais a professora está lecionando. Isso irá fornecer informações para que a pesquisadora possa relatar elementos como, por exemplo, a faixa etária dos(as) alunos(as). Você, participante principal da pesquisa, será solicitada a permitir que, no mínimo, dez e, no máximo, vinte aulas sejam assistidas e gravadas utilizando um gravador digital de voz. Posteriormente, você será convidada a discutir os resultados das análises com a pesquisadora.

**Riscos e Benefícios:** Não há risco nenhum em participar desta pesquisa. É importante destacar que apenas as suas falas é que serão analisadas. As falas dos(as) alunos(as), quando necessário, servirão apenas como elementos de esclarecimento e/ou exemplificação/contextualização da sua fala e, mesmo nesses casos, a identidade dos demais participantes bem como a sua serão mantidas em sigilo. Apenas a pesquisadora e sua orientadora terão acesso aos dados coletados. Apenas ao final da pesquisa, previsto para novembro/2008, é que as gravações lhe serão disponibilizadas, e também nessa data os resultados escritos serão tornados públicos. Este estudo pretende ser uma contribuição para que professores(as) percebam o quanto e como seu discurso pode influenciar no ensino de língua inglesa.



**Contatos:** Quaisquer dúvidas sobre sua participação nesta pesquisa poderão ser esclarecidas com a pesquisadora pelo e-mail [kemuck@ig.com.br](mailto:kemuck@ig.com.br) ou pelos telefones (48)32336430 / (48)99054387.

**Declaração de Consentimento Pós-Informação:**

Declaro que li a informação acima e, quando necessário, fiz perguntas e recebi esclarecimentos. Eu concordo em ser a participante principal do projeto de pesquisa *How Lessons are Taught: A Case Study of a Linguistic Approach to Teacher's Discourse*, e concordo que as aulas sejam assistidas e gravadas e meus dados sejam utilizados conforme estabelecido acima.

Florianópolis, 17 de outubro de 2007.

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Participante Principal

Nome:

RG:

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Pesquisadora

---

Orientadora

## APPENDIX V - Students' consent form model



Universidade Federal de Santa Catarina  
 Centro de Comunicação e Expressão  
 Programa de Pós-Graduação em Letras/Inglês e Literatura  
 Correspondente

### TERMO DE CONSENTIMENTO LIVRE E ESCLARECIDO

Você está sendo convidado(a) a participar de um projeto de pesquisa de mestrado desenvolvido pela aluna **Kátia Eliane Muck**, no Programa de Pós-Graduação em Letras/Inglês e Literatura Correspondente, sob orientação da Profa. Dra. Adriana de Carvalho Kuerten Dellagnelo. Por favor, leia atentamente as informações sobre a pesquisa e, caso você aceite participar, devolva uma via preenchida e assinada no local indicado e guarde a outra via (igual a que você assinou) com você.

**Título do Projeto:** *How Lessons are Taught: A Case Study of a Linguistic Approach to Teacher's Discourse.*

**Objetivo do Estudo:** O objetivo deste estudo é investigar o discurso de uma professora brasileira ao lecionar língua inglesa para estudantes também brasileiros.

**Procedimentos:** Você será solicitado(a) a preencher um questionário anônimo que objetiva apenas descrever os alunos e as alunas para os(as) quais a professora está lecionando. Isso irá fornecer informações para que a pesquisadora possa relatar elementos como, por exemplo, a faixa etária dos(as) alunos(as). Você também será solicitado a permitir que, no mínimo, dez e, no máximo, vinte aulas sejam assistidas e gravadas utilizando um gravador digital de voz.

**Riscos e Benefícios:** Não há risco nenhum em participar desta pesquisa. É importante destacar que a participante principal é a professora e, portanto, as falas dela é que serão analisadas. As falas dos(as) alunos(as), quando necessário, servirão apenas como elementos de esclarecimento e/ou exemplificação/contextualização da fala da professora e, mesmo nesses casos, a identidade dos participantes será mantida em sigilo. Apenas a pesquisadora e sua orientadora terão acesso aos dados coletados. Apenas ao final da pesquisa, previsto para novembro/2008, é que as gravações serão disponibilizadas para a professora, e também nessa data os resultados escritos serão tornados públicos. Este estudo pretende ser uma contribuição para que professores(as) percebam o quanto e como seu discurso pode influenciar no ensino de língua inglesa.

**Contatos:** Quaisquer dúvidas sobre sua participação nesta pesquisa poderão ser esclarecidas com a pesquisadora pelo e-mail [kemuck@ig.com.br](mailto:kemuck@ig.com.br) ou pelos telefones (48)32336430 / (48)99054387.

**Declaração de Consentimento Pós-Informação:**

Declaro que li a informação acima e, quando necessário, fiz perguntas e recebi esclarecimentos. Eu concordo em participar do projeto de pesquisa *How Lessons are Taught: A Case Study of a Linguistic Approach to Teacher's Discourse*, e concordo que as aulas sejam assistidas e gravadas e meus dados sejam utilizados conforme estabelecido acima.

Nome legível do(a) participante: \_\_\_\_\_

RG do(a) participante: \_\_\_\_\_

Assinatura do(a) participante: \_\_\_\_\_

Data: \_\_\_\_\_

Assinatura da pesquisadora: \_\_\_\_\_

Assinatura da orientadora: \_\_\_\_\_

## APPENDIX VI – Transcription conventions

**Uh** - the way of writing the sound that people make when they are not sure about sth, when they do not hear or understand sth you have said, or when they want you to agree with what they have said.

**Wow** - used to express great surprise or admiration

**Oh** - 1 used when you are reacting to sth that has been said, especially if you did not know it before 2.used to express surprise, fear, joy, etc 3. used to attract sb's attention

**Aha** - used when you are expressing pleasure that you have understood sth or found sth out

**Um** - the way of writing the sound that people make when they hesitate, or do not know what to say next

**Mm** - exclamation (also mmm) the way of writing the sound that people make to show that they are listening to sb or that they agree, they are thinking, they like sth, they are not sure, etc:

( ) – when sth is unintelligible.

[ ] – between brackets are my personal comments on context.

... - when the conversation is unfinished, stands in the air.

**Bold** – Portuguese words

*Italics*: examples, readings, quoting (verb)

S: student who was not possible to identify

SS: several students together

- Unfinished word.

## APPENDIX VII – Transcription

[Before class starts, PAULO explains why he couldn't come last class, tries to explain it in English, with teacher's help, who explains to him how to use modals. Students are still arriving and she starts the class by asking them about their weekend.]

- 001    TEACHER    Do you have another question, another comment? How was your weekend? Very good? I think MARA's weekend was very good because she has a nice smile. [laughs]. What did you do, tell us?
- 002    MARA:        I made a ( ) with my friend about religion and literature.
- 003    TEACHER    Oh, nice. Was it good?
- 004    MARA:        Very good.
- 005    TEACHER    Very good. You did a good job. That's right. How was your weekend MAILA?
- 006    MAILA:        ( ) to the beach
- 007    TEACHER    Wow, and then...
- 008    MAILA:        Um, and then I sleep [laughs]
- 009    TEACHER    Oh, and ...
- 010    MAILA:        ( )
- 011    TEACHER    I slept
- 012    MAILA:        I slept and then I watched a movie.
- 013    TEACHER    Aha, was your weekend good?
- 014    MAILA:        Yeah.
- 015    TEACHER    Okay. JANE what did you do? Hi JANE, it's good to see you again. [laughs] What did you do on the weekend?

- 016 JANE: Um, I correct my ( )
- 017 TEACHER Your project? Yeah? Aha, great. Was it okay?
- 018 JANE: So, so.
- 019 TEACHER So, so? It's difficult to do it.
- 020 JANE: Yeah.
- 021 TEACHER Yeah it's hard to do it. And JOSÉ?
- 022 JOSÉ: I slept.
- 023 TEACHER Good.
- 024 JOSÉ: And watched a movie and...
- 025 TEACHER And that's all? All right. BRUNA?
- 026 BRUNA: I went to the beach, I did a very ( ) with my friend.
- 027 TEACHER Mm.
- 028 BRUNA: And I didn't... [laughs]
- 029 TEACHER Yeah, you didn't study. PAULO?
- 030 PAULO: I I write
- 031 TEACHER I wrote
- 032 PAULO: I wrote bicycle
- 033 TEACHER Okay, I rode, aha.
- 034 PAULO: I rode bicycle in Beira Mar and ( ) read read ?  
[overlapping: the student tries so say the right pronunciation of the past tense of the verb to read and teacher helps] read a book.
- 035 TEACHER Aha, good. So you rode a bike along Beira Mar.
- 036 PAULO: ( ) até, até...
- 037 TEACHER Up to. Up to.

- 038 PAULO: Up to ( )
- 039 TEACHER And came back [laughs]. All right, very good. What did you do?
- 040 RUI: I sleep.
- 041 TEACHER Slept, uh.
- 042 RUI: Slept um and I correct my apresentation [he actually said apresentation]
- 043 TEACHER Your presentation, yeah.
- 044 RUI: It's a mm watch TV.
- 045 TEACHER And I watched TV. Did you watch TV for a long time? [laughs] More than you studied? [laughs] [overlapping]
- 046 TEACHER Longer than you could study.
- 047 PAULO: ( )...
- 048 TEACHER I watched TV. Past tense. It's a regular verb. Watched. Yeah, okay? He watched TV, yes? Okay. Right? So then RUI said I watched TV, right, okay? Questions? You are so quiet. Let's change things a little bit. I want you to talk about something. Did you did you see um the movie "Tropa de Elite"?
- 049 SS: ( ) [overlapping - most of them have seen]
- 050 TEACHER Yeah. Not yet. You didn't yet? Okay? So, let's think about not exactly about the movie, let's talk about laws in Brazil, okay? The laws, okay? And especially when people are in prison or when people are in jail, okay? Let's imagine that we have a friend...[laughs] we have a friend, okay? Let me draw our friend here. [she draws a stickman behind bars] This is our friend, okay? And this friend of ours is in jail, okay? He was arrested, okay? He is in jail, right? Let's give him

a name. What can we call him? Give him a name.

- 051 S: John.
- 052 TEACHER John, okay! This is John, our friend, he is in prison, okay? All right, imagine his life in prison, right? What can he do, what are the things that he can do, what are the things that he cannot do, things that he has permission to do, things that he is obliged to do, and things that he has um he doesn't have necessity he doesn't need to do, okay? Let's think about this. So, what are some things that John can do in prison, imagine. In Brazil I think he can do almost everything. [laughs] But what is something that he can do in prison.
- 053 SS: work, receive ( )
- 054 TEACHER Yeah, so, let's see, he can receive...
- 055 MARA: Receive letters.
- 056 TEACHER Oh right, he can receive letters, what else?
- 057 RUI: He can work.
- 058 TEACHER Yeah, if he wants he can work. Depending on the case, yes, he can work.
- 059 PAULA: The parents can visit him.
- 060 TEACHER Yes, so we can say that he can receive visitors or a guest. A guest is incredible. He can receive visitors, right? What else he can do?
- 061 PAULO: He can receive um um **visitas íntimas**. [laughs]
- 062 TEACHER Yes, that's right, he can receive intimate...
- 063 BRUNA: um not all um...
- 064 TEACHER Yeah, not all of them yes, he can have intimate encounters. But not all of them can have, yes? Some of them have the privilege to have this, but



not all of them, yes? I don't know much about this but I think some prisoners can have intimate encounters, right?

- 065 MARA: I think that ( ) the type of the...
- 066 TEACHER Yeah, the type aha, maybe, because the um there is a um a difference between the penitentiaries and prison, indeed, okay?
- 067 BRUNA: He can go to um go out.
- 068 TEACHER He can go out, aha.
- 069 BRUNA: On the weekend.
- 070 TEACHER Yeah, some of them can go out if they have a good behavior, yes? They can go out on the weekend and they can disappear if they want. [laughs]. All right? On the weekend. Once I was teaching a prosecutor yes I'm sorry this is not the correct pronunciation *prosecutor*, and um he told me that near Christmas he gave a prisoner the right to visit his family because the prisoner said that his father was sick, his father had cancer, so he wanted to spend Christmas with his father and the prosecutor given him give him the right to visit his family he went home for Christmas dinner, party with his family and he never came back anymore, he disappeared, you know.
- 071 BRUNA: Very common.
- 072 TEACHER Yeah, it's very common, and there later they discovered they found out that the prisoner's father had died three years before. He had no father anymore, right. It's very common, you know? So, sometimes prisoners can go out on the weekend, yes? Now, let's think about something that they can't do, because those are things that they can do, they have the permission. Things that they cannot do, or they can't do.

- 073 BRUNA: They can't talk on the phone.
- 074 TEACHER They can't talk, but they do. They can't talk on the phone. What else? ... What else prisoners can't do?
- 075 MARA: In prison?
- 076 TEACHER Yeah, in prison what what can't can't they do?
- 077 MARA: They can't have um objects ( ) guns.
- 078 TEACHER Yeah, that's right, they can't have guns or weapons, yes? That's right? Aha, they can't have guns or weapons.
- 079 PAULO: He can't ( ) drugs **illegal**.
- 080 TEACHER Yeah, that's right. So, let's see. They can't they can't use, yes, um illegal drugs.
- 081 PAULO: No, no, **bota** um alcoholic drinks.
- 082 TEACHER Do you prefer? So, they can't use alcoholic, so, alcoholic drinks. So, we have to change this: they can't use, so, they can't drink. It's better if we say like this, yes?. They can't drink alcoholic drinks, right? So, these are some examples of things that they can't do, right? So, things that they can and things that they can't do. Look, the verb here we have a modal verb *can*, right, and the negative form is *can't*, right? After *can* you use the base form of the verb, no *to*, okay, don't use *to* in front of the verb that comes after *can* or *can't*. There is no *to*, okay? The base form and that's it, right? So, and more, let's think about the things that our friend John, that I have erased, okay, things that he has obligation, that he is obliged to do. Let's think about his obligations, okay. To express his obligations we can use two verbs. You can use *have to*, okay, and *have got to*. There are these two forms to say things people are obliged to do, okay? So, let's think about something that John has to do in prison. What is something that he has

- to do?
- 083 BRUNA: He has to stay there the time ( )
- 084 TEACHER Yes, the justice.
- 085 BRUNA: The justice ( )
- 086 TEACHER Yes, the ( ) that's right. So, let's simplify it. It's correct, okay, but we can say this in simple manner. He has to do time, okay. He has to do time, right. This is the this is the simpler way to say that. Your sentence is completely correct, okay, it's very good. But you can also say that he has to do time, right. What else he has to do? He has to...
- 087 PAULA: Sometimes he has to has to work.
- 088 TEACHER Yeah, sometimes, yeah, in some cases.
- 089 PAULA: In the United States more.
- 090 TEACHER But also here in Brazil when ah the fault is not so big, you know, when the crime is a minor crime they can work instead of going to prison, yeah. They can do some volunteer work, yeah. All right, what else? He has to do time, he has to work.
- 091 PAULO: He has to clean the prison.
- 092 TEACHER Yes, aha he has to clean, to clean his cell, yeah? He has to clean his cell, that's right mn. And now let's try to use this form here: *have got to*. Something that he has got to do. Let's try to use this different way to say things that people are obliged to do. How can we say that? He has got to... Give me another example please. He has got to...
- 093 JOSÉ: Stay in prison.
- 094 TEACHER Yes, he has got to stay in prison. But, what kind of behavior he has to have there? He has got to...

- 095 MARA: Be patient ( ).
- 096 TEACHER Yeah, but in what sense would you say that?
- 097 MARA: ( )
- 098 TEACHER Ah yeah, you can say that. He has got to... how can you say that? Do you remember? You cannot sleep in my class. [laughs] He has got to obey, yes, to obey the rules, all right, yes? And he has got to behave, right? Behave. To be a good guy there. To obey, all right, he has to follow the rules, okay, to observe the the schedule time to go to the cell, time to have his meals, that is, he has to obey, okay, to follow the rules. So, in this sense he has got to behave, right. He has got to behave. So, we have these two ways here, look, to express obligation, okay, to express obligation. So, we can *have to* or *have got to* and you use the verb okay it is going to be um necessary to use *to* after *have* okay there is always *to* here. You've *got to* do something, you *have to* do something. There is always *to* here. Its opposite, after *can* you cannot use it, right. You can never use *to* after *can* or *can't*, right. And, there is another way that I forgot to show you, to show permissional, so let's use this um, there is this way *to be allowed to*. *To be allowed to* is to have permission to do something. It's the same thing. *To be allowed to* is to have permission to do something. So, you can say for example: *he is allowed*, okay. Hello [a student arrives]. *He is allowed to read*, okay. So, it means he has permission to read, okay, he is allowed. And in the negative way you use the negative form of verb *to be*, *he isn't allowed*, okay, *to make party*, for example. *He isn't allowed to make party*, okay. So, we have this um it's another way to say people have permission to do something, right, okay. So, we can say *he is allowed to read* or *he isn't allowed to make parties*, all right. Now, please, I want you to think about something that you can do, okay, something that you have

permission, maybe at home, at work or at the university. Things that you can do, okay? Things that you have permission to do, right? So, you can use: *I can* or you can say *I am allowed to* okay, to express things that you have permission to do, okay. For example, in my work I can, what can I do? I can do many things; *I can talk to the students*, right? Or *I am allowed to talk to the students*. Hello, come in. [another student arrives] Now, think on something that you are allowed to do or things that you can do, okay? Okay, tell me please, go ahead.

- 99 PAULA: In my home I can take taking I can use taking a shower?
- 100 TEACHER I can take. [overlapping]
- 101 TEACHER Yeah, good, and then after, you pay the bill yeah? You pay the bill. What is something you can do in your life, in your work?
- 102 RUI: In the in the cinema isn't allowed to cell phone.
- 103 TEACHER Yes, to use...
- 104 RUI: To use cell phone.
- 105 TEACHER Yeah, in the movie, in the cinema. Yes. It's right. In the cinema or in the movie theater it isn't allowed yes to use the cell phone. Very good. What else?
- 106 BRUNA: In my work I am allowed to take a break um for 30 min.
- 107 TEACHER Wow, very good. What else?
- 108 JANE: I allowed to drive.
- 109 TEACHER Can you repeat the sentence?
- 110 JANE: I allowed...

- 111 TEACHER I am.
- 112 JANE: I am.
- 113 TEACHER Allowed.
- 114 JANE: Allowed.
- 115 TEACHER Okay, aha, I am allowed. Don't forget the... all right, I am, right? I am allowed, allowed to...
- 116 JANE: Drive
- 117 TEACHER Drive, good. What else? What are you allowed to do?
- 118 S: ( ) [laughs]
- 119 TEACHER What about you MARA?
- 120 MARA: I am allowed to I think the word is borrow book from the library.
- 121 TEACHER Yeah. I am allowed to borrow, yes that's right, mm very good. I am allowed to borrow books. Look at this guys: *Borrow books*, okay, *at the library*, right, okay.
- 122 PEDRO: UFSC allows me to study and I don't pay taxes.
- 123 TEACHER Very good, completely correct, okay. How about you? Do you live alone or with your family?
- 124 JANE: Um with my brother.
- 125 TEACHER Okay, what is something that you are allowed to do, that your brother doesn't bother if you do.
- 126 JANE: Everything.
- 127 TEACHER Okay, you can say one of these things. It's okay.
- 128 JANE: I'm allowed um to wash the dishes.
- 129 TEACHER Yeah, you are allowed... [laughs] You said you are allowed, because if you said you have to wash the dishes it would be worse yes, that's right?

- What about you? Something that you are allowed or that you can do?
- 130 MAILA: In my apartment um I am allowed to ride a bicycle.
- 131 TEACHER Yes? To ride a bicycle there? Yes, good.
- 132 PAULO: **Professora, eu poderia ta falando sem o ed no final?**
- 133 TEACHER Allow?
- 134 PAULO: Allows.
- 135 TEACHER In the case that you said *UFSC allows me* it's okay. Aha. *UFSC allows me to study without paying taxes* it's correct, okay? In this case we are using uh the passive voice: I am allowed. Remember the passive voice? *Coffee is grown*, okay? *English is spoken*. *I am allowed*. Someone gives me the possibility to do that, right? So, it's the passive voice, okay? But you can say *UFSC allows me to*, okay. *My father allows me to drive his car*. Can you drive your father's car?
- 136 S: Yeah.
- 137 TEACHER Yeah, can you ( )? Can you drive your father's car? Yes or no?
- 138 S: Yes.
- 139 TEACHER Yes. [laughs] Your were something like this [imitates student's face] I didn't know if you were sure about this, right? Now please think about something you can't do. There are so many things we can't do in our life. Many, many things. So think about something that you can't do. For example: I can't by a Ferrari, I can't afford it. [laughs] Now you have lots of ideas. Tell me something that you can't do. [laughs] I can't afford a Ferrari, and you? What is something that

- you can't do?
- 140 RUI: I can't do um... My girlfriend
- 141 TEACHER My girlfriend? It's not ( ) [laughs] Okay.
- 142 RUI: My girlfriend cannot um knew boyfriend ( )
- 143 TEACHER Cannot, okay, meet a new boyfriend, aha. Okay, she cannot meet, that's okay, that's right. Another.
- 144 PEDRO: I can't realize our English language in um one class.
- 145 TEACHER Okay. That's okay, right. Another one.
- 146 JOSÉ: I can't walk naked in the street.
- 147 TEACHER Yes, you better not. [laughs] Yes, you better not, okay. Another thing.
- 148 PAULO: I can't walk on the water.
- 149 TEACHER Yeah, aha, Jesus could. Jesus Christ could walk on the water, but we cannot. Another?
- 150 BRUNA: I can't ( ).
- 151 TEACHER Yeah, you better not BRUNA. [laughs] What else?
- 152 S: ( )
- 153 TEACHER ( ) What is something that you can't do?
- 154 S: Teacher, how can I say um crochet crochet?
- 155 TEACHER Crochet, aha, yeah, yeah, it's crochet. I remember there was um um I think it was um a novel I read that a woman was crocheting okay, yes? It's crochet, aha crochet.
- 156 BRUNA: Teacher I can ( ) I don't know, for example, *I can't speak French?*
- 157 TEACHER Yeah, you are talking about abilities. In this case that you said now, you are talking about abilities, okay? This one is about permission, okay? But of



course you can say: *I can speak English*, okay? For example, if you go to France, it is not exactly that you are not allowed, but you can't speak English in France because people prefer that you speak French, yes? So, you can speak um French there. Let me give you another help so that you can have more ideas. Um think about that you are walking, you are tourists, okay? And you are walking in Rio de Janeiro, right. You went out for a walk, okay. What is something you can't do in Rio?

- 158 RUI: I cannot ( ) money in the in the **carteira**.
- 159 TEACHER In a wallet, yes, I cannot carry money in my wallet. But better, and your wallet, what happens to your wallet? What are some cares that you have to have when you are walking in Rio de Janeiro? What about your wallet, okay? Remember wallet? Yes, your wallet, okay. What is something that...
- [overlapping]
- 160 TEACHER You need to take care and?
- 161 MARA: ( ) **lugar visível**
- 162 TEACHER In a visible place, aha, and another thing: can you carry your wallet in your pocket?
- 163 S: ( )
- 164 TEACHER So, how can you say that? I can't... I can't carry my wallet in my pocket, okay? I can't carry my wallet in my pocket. [they repeat in a chorus with overlapping] What else is something you cannot do in Rio?
- 165 PAULO: ( )
- 166 TEACHER Can you repeat that? I'm sorry, I didn't get it.
- 167 PAULO: ( ) identity.

- 168 TEACHER To carry your ID.
- 169 PAULO: ID?
- 170 TEACHER Aha, Identity Card or ID, yes. So, I have to carry my ID, all right? JANE, you are so quiet. I want to listen to you. Oh, just a little bit, please. Imagine you are in Rio de Janeiro.
- 171 JANE: Um I can't drive ( ) in Linha Vermelha. [laughs]
- 172 TEACHER Okay, very good. And you, NEILA?
- 173 NEILA: I can't um walk um alone tonight.
- 174 TEACHER In the evening or at night.
- 175 NEILA: At night.
- 176 TEACHER Very good, mm. What is something you cannot do in Rio?
- 177 S: ( )
- 178 TEACHER Okay. I cannot wear, I cannot wear fleshy okay ( ) clothing, yes, or fleshy cloths, right. We can also say fancy. Fancy is better. Fancy cloths, okay. Fancy in the sense of **luxuosa**, right? I cannot use fancy cloths, a fancy dress, right, on the street, yes, on the street. That's okay. Anything else?
- 179 RUI: You cannot use a Rolex.
- 180 TEACHER Yeah, that's right, you cannot wear a Rolex. Do you have a Rolex?
- 181 RUI: No. [laughs]
- 182 TEACHER So you can't use it, you can't wear it, oh right? Okay, questions so far? No. Now tell me something that you have to do at home or in your work. Something that you have to do.
- 183 RUI: He has to...

- 184 TEACHER No, you. *I have* ... yes, yes, it's about you now.
- 185 RUI: I have to um clean my clean the dishes.
- 186 TEACHER To wash the dishes! You have to wash the dishes? Yes, good. Do you live alone?
- 187 RUI: Alone.
- 188 TEACHER Alone, aha, that's way you wash the dishes. Is that something that you have to do? Something that you have to do, you have the obligation to do. I have to...
- 189 S: In my home?
- 190 TEACHER Yes or at work.
- 191 S: I have to do um I have to go to the bank.
- 192 TEACHER I have to go to the bank. Nice. Very good. Something that you have to do?
- 193 PAULO: I have to study.
- 194 TEACHER I have to study, aha, right. MARA, something that you have to do?
- 195 MARA: In my home I have to cook my own food.
- 196 TEACHER Aha. Good. And what about you?
- 197 MAILA: Um how I say **arrumar**?
- 198 TEACHER Tidy.
- 199 MAILA: I have to tidy my room.
- 200 TEACHER Yeah, correct. BRUNA?
- 201 BRUNA: I have to do everything alone in my home.
- 202 TEACHER [laughs] Why?
- 203 BRUNA: In all the rooms?
- 204 TEACHER In all the rooms. In all the rooms.

- 205 BRUNA: Kitchen, bedroom.
- 206 TEACHER Oh yeah? Do you live alone.
- 207 BRUNA: Yes.
- 208 TEACHER Okay. Fine. JOSÉ, something that you have to do?
- 209 JOSÉ: I have to go in the meetings on my work.
- 210 TEACHER Oh, yeah, do you like it?
- 211 JOSÉ: No.
- 212 TEACHER Meetings are boring, yeah.
- 213 JOSÉ: Sometime it's good.
- 214 TEACHER Okay, teacher's meetings are boring, aren't they?  
[laughs] What about you NEILA?
- 215 NEILA: I have to ( ).
- 216 TEACHER Mm, nice. JANE?
- 217 JANE: I have to um study a lot.
- 218 TEACHER I have to study a lot. Mm, do you like studying  
JANE?
- 219 JANE: Not ( ).
- 220 TEACHER Not anymore. [laughs] What about you MAILA?
- 221 MAILA: I have to pay the the bill.
- 222 TEACHER Aha, yes.
- 223 MAILA: ( ) **aluguel**.
- 224 TEACHER Rent, aha I have to pay the rent, aha. And you?
- 225 PAULA: I have to wash my cloths.
- 226 TEACHER That's right, only yours?
- 227 PAULA: Yeah.

- 228 TEACHER Okay, better, right. Questions? No questions? Please, open your books on page 95, okay, 95 the exercise is number 9, *Grammar Focus*, right.
- 229 S: ( )
- 230 TEACHER [A student did not bring his book] Yeah, if you need help please find someone who can help you. If you need to have a look at somebody else's book. [a mobile phone rings] The telephone is working. [laughs] In my class you are allowed to use your cell phone, but in my class only. Don't tell anybody this, Kátia [the researcher/observer], okay? Most of the time they are on the cell phone, all the time someone is answering the phone. Oh, CD, please. I guess this is the correct one. Tonight I brought NUARA's CD and she is not here, last class I brought her CDs and she forgot to ask me and I forgot to give her the CDs. It's becoming a long story. [laughs] Yes, becoming a long, long, long story. Track 14. So let's listen to this and then if you have any questions please ask me.
- [they listen to the exercise 9, *Grammar Focus*, from the CD]
- 231 TEACHER Okay? Questions please. So you can see that for permission you have both ways: *you can* and *you are allowed to*. To talk about permission, right? To talk about obligation you have: *you have to* and *he's got to*, right? And when it is a strong obligation strong obligation you can also say *must*. This is strong obligation, yes, aha. When for example when you say *I must do something* it is a strong obligation, okay. You cannot forget this, right. You cannot um you have to do it, but it is stronger than *have to* and *have got to*, right? It's more informal this way, okay? Then, for obligation you have: *You have to camp here, you have got to*. American would say *you've gotta, you've gotta, he's gotta*. This is their pronunciation, but British would say *he has got to*,

*he has got to*, right, but American say *you've gotta*. You know what you prefer, I don't know, there is no better English, okay? English is English, yeah.

- 232 S: Can I use *haven't to* ( ).
- 233 TEACHER Yeah, aha, *you haven't got to*, yes. But if you say *you haven't to go*, you mean you don't need to do this, right. There is no need, no necessity, right? For example, if you say: *I haven't got to study tonight*. So, I don't need to study tonight because tomorrow there is no test, right. There is no necessity to study, right? That's the meaning if you say *you haven't got to*, right? Let's see *you can't camp here* for prohibition, or *you aren't allowed to*, and also there is prohibition with *mustn't*. *You mustn't smoke in a hospital*, right? Strong obligation, okay. *No way, you mustn't smoke here*, right? Questions? No questions? Not really? Okay, please, can you um do this thing for me, cover the sentences, yes, don't look at the sentences, okay, do something like this [she covers the sentence with her hands], right, don't look at these sentences, cover them, right? Okay, so, let's see, look at the signs, right, and tell me what do you think these signs mean, okay. What are these signs about, okay? And where you can see these signs? First, let's talk about this: where you can see these signs.
- 234 S: ( )
- 235 TEACHER No, but where. Where can you see them.
- 236 S: ( )
- 237 TEACHER In the cinema. Where else?
- 238 S: At the library.
- 239 TEACHER At the library. All of them, okay. Don't pay attention to only one, but all of these signs

- together.
- 240 S: In a laboratory.
- 241 TEACHER In a laboratory.
- 242 S: In a hospital.
- 243 TEACHER In a hospital.
- 244 S: ( )
- 245 TEACHER At the street. Where else?
- 246 S: In a supermarket.
- 247 TEACHER In a supermarket. What else?
- 248 S: Um ( )
- 249 TEACHER But there is another place that you forgot to mention. All of these signs belong to only one place. Let's see if you can get it. To only one place.
- 250 S: At the mall?
- 251 TEACHER At a mall? Um, no.
- 252 S: ( )
- 253 TEACHER Almost there.
- 254 S: At school.
- 255 TEACHER At school, okay, these signs refer to school rules, okay. They refer to school rules, okay. So, the first sign, as you said, can be seen in laboratory, in a library also, okay, because what does this sign mean? This means that... the first one, letter *a*. What does sign *a* mean?
- 256 S: [overlapping] You cannot eat and drink.
- 257 TEACHER Yeah, *you cannot eat and drink... okay you cannot eat and drink there.* The second one, what

- does it mean?
- 258 S: Turn off the light.
- 259 TEACHER That you have to... turn off the light, okay. Letter *c*, what does this mean?
- 260 RUI: It's a um don't take...
- 261 TEACHER Dogs are... are not...
- 262 S: Dogs are not allowed.
- 263 TEACHER Allowed, okay, *Dogs are not allowed*. Letter *d*.
- 264 S: Close the door.
- 265 RUI: You can close the door.
- 266 TEACHER *You can close the door. Keep the door closed, yeah. Maybe. I don't know exactly. I don't remember anymore.* Letter *e*.
- 267 BRUNA: You can't open the window in the rain day.
- 268 TEACHER Yeah, in rainy days don't open the windows. Letter *f*.
- 269 S: I can't take the bicycle.
- 270 TEACHER *You can't take the bicycle? Or lock your bicycle. Lock your bicycle, yes? That's right. Don't leave your bicycle, okay? Loose, because people loose will steal it, so you have to lock it, right.* Letter *g*.
- 271 SS: ( ) [overlapping]
- 272 TEACHER Yeah, what is the meanin- what's the name of this, it's the same thing we have there? [pointing to the wastebasket]
- 273 S: Wastebasket.
- 274 TEACHER Wastebasket, so, throw...
- 275 MARA: You have to use the wastebasket.



- 276 TEACHER Yeah, *you have to use the wastebasket, or throw paper... yes?*
- 277 BRUNA: Garbage ( )
- 278 TEACHER Garbage. Yeah, garbage can it's a little bit bigger, okay.
- 279 BRUNA: Basket?
- 280 TEACHER This one, yeah.
- 281 BRUNA: Basket?
- 282 TEACHER Yeah, wastebasket.
- 283 BRUNA: ( )
- 284 TEACHER Right, yeah, wastebasket. And letter *h*, what does letter *h* mean?
- 285 S: Don't...
- 286 PAULA: Don't play ball...
- 287 TEACHER Yes, how can you say, *you can't...*
- 288 PAULA/S: You cannot
- 289 TEACHER *You can't play ball here, or you are not allowed to play ball here.* In which place in a school okay in which place in a school um students are not allowed to play ball?
- 290 BRUNA: Inside the classroom.
- 291 TEACHER Inside the classroom and...
- 292 S: In the library.
- 293 TEACHER In the library.
- 294 S: **Corredor.**
- 295 TEACHER In the... how do you say that?
- 296 S: Hall.

- 297     TEACHER   Hall, yeah, or hallway, okay. In the hall or in the hallway, right. Students are not allowed to play ball in the hallway, right? Okay, now, uncover the sentences and now you do the following, you are going to match these school rules with the correct sign, right? Then compare with the partner. So you just have to correct, I'm sorry, to match the school rules to the signs.
- [she walks among students while they do the exercise]
- [a student asks about homework]
- 298     TEACHER   You have to write a movie review. Something that you have seen recently and to comment on this movie, okay. Give your raze 3 stars, 4 stars. Talk about the photography, the acting, okay? And so on, right? It's a movie review. Recommend the movie or not, right? Yes, okay.
- [she continues the walking among students while they do the exercise]
- 299     TEACHER   Let's check your answers please. Let's see, number one: *Lock your bicycle on the bike lock*, letter? [she reads the sentences and they together say the letters the sentences refer to]
- 300     TEACHER   Okay. Can you listen to me and repeat, okay, very well! Repeat perfectly! Right? Let's go, repeat. [she reads each sentence and they repeat it in a chorus]
- 301     TEACHER   Okay. Now pay attention to the second exercise, part B, right? [she reads the exercise] *Use the language in the grammar box to take turns talking about each sign.* So, see the example. Let's do the example differently. Ah. PAULA could you read letter A and MAILA letter B, please? [they read]
- 302     PAULA:       *This first sign means you aren't allowed to eat or drink in the classroom.*

- 303 MAILA: *Yes, I think you're right. And the second one means you have to...*
- 304 TEACHER You have to...
- 305 MAILA: *Turn out the lights.*
- 306 TEACHER *When leaving. Okay. Right? So you are going to talk about every time here, right? And you have to use this language. So, you say: the second sign...um the second sign means you have to turn off the lights to turn out the lights when leaving and the third sign means that um no um that pets are not allowed at campus that pets are not allowed on campus, right? So, your are going to use this language here at Grammar Focus to talk about these signs, okay? Follow the example here: this first sign, this second sign, the third sign, and so on, right? Speak slowly, okay? Use your English here as much as you can, all right? Go ahead, please! Find a partner... hey you two I am going to separate you, yes because you are going to fall asleep. Please, NEILA can you talk to your friend here...*
- 307 CARLA: CARLA.
- 308 TEACHER CARLA, I'm sorry. It was just for a second, I would remember. Talk to her. Then, JANE you move a little bit and you talk to SARA, right?
- 309 S: ( )
- 310 TEACHER Yeah, stand up JANE... it's going to be good for you. Yes, It's going to be very good for you. Are you alone? So you can form a group... [addresses two other students that have already started the exercise] Can I interrupt you a little bit? Can you form a group of 3?
- [walks among students helping them with pronunciation and doubts]

- 311 TEACHER Have you finished? Yes? Questions, please! Do you have any question? No questions! Okay. So let's go ahead. Let's go ahead. Very good you don't have any question. Do you have any question? I'll believe. Are you sure? So I'll believe in you. Let's go to page 96, okay? 96 number 10. [Reads:] *Discussion: Rules and Regulations*. Please, look at these useful expressions here, okay? So you have these expressions [Reads:] *you can, you can't, you are, or you aren't allowed to, and you have to*. So you are going to use these expressions here to talk about the rules in certain places. For example, can you think, without looking at the book, can you think about some rules, okay? Do you remember this word? Rules? So, can you remember some rules on an airplane? Rules on an airplane. Remember some rules on an airplane!
- 312 SS: ( ) [overlapping]
- 313 TEACHER You can't smoke, yeah, you aren't allowed to smoke.
- 314 SS: ( ) [overlapping]
- 315 TEACHER One at the time. Take it easy! Very good that you are speaking. Very good. But please raise your hands or ( ) whatever. [laughs]
- 316 BRUNA: You aren't allowed to turn on um turn on your cell phone.
- 317 TEACHER Correct. Another.
- 318 S: ( )
- 319 TEACHER Electronic.
- 320 S: Electronic.
- 321 TEACHER Yes, electronic machines. That's right.
- 322 S: You have to ( ) belt.

- 323 TEACHER Yes, you have to....
- 324 S: Seatbelt.
- 325 TEACHER Yeah, but how do you say that... fasten. Yeah, you have to fasten your seatbelt. What else. Good. Come on, come on please. You were so enthusiastic. Come on, keep on.
- 326 S: You can't smoke on the airplane.
- 327 TEACHER Yeah, you can't smoke on the airplane, very good.
- 328 PAULO: You can go to **cabine** ( )
- 329 TEACHER You can go?
- 330 PAULO: To **cabine** ( )
- 331 TEACHER Yeah, the pilot they call it cockpit. Cockpit, aha. Can you do it?
- 332 PAULO: No.
- 333 TEACHER Oh, you can't. All right. Aha. That's okay, what else?
- 334 S: **Como é que é lixa de unha?**
- 335 TEACHER Um, nail polisher. No, nail polisher is nail polisher is **esmalte**. Just a moment, nail file. Nail file. [writes it on the board] So... [laughs]
- 336 S: You can **levar**.
- 337 TEACHER You can take it?
- 338 S: You can take nail file.
- 339 TEACHER You can?
- 340 S: You can't.
- 341 TEACHER Oh, you can't. All right, you can't take nail file. What else you can't take with you?

- 342 S: Scissors.
- 343 TEACHER Scissors, so, what else?
- 344 MARA: Knife.
- 345 TEACHER Knife, what else? Knife and penknife, you know penknife?
- 346 PAULO: ( )
- 347 TEACHER What?
- 348 PAULO: Biological stuff.
- 349 TEACHER Biological stuff, aha, knife, penknife.
- 350 RUI: Gun
- 351 TEACHER Gun. In this case, look at this, in this case, knife, penknife, scissors, all right, we can call them sharp objects, sharp objects. [writes it on the board] How do we say that in Portuguese? I don't remember.
- 352 S: **Objetos cortantes.**
- 353 TEACHER Right, that's right, **pontiagudos.**
- 354 S: ( )
- 355 TEACHER Aha, so you cannot take them, yeah. It's not you are not allowed to do this, all right.
- 356 RUI: **Agora nem líquido mais pode carregar.**
- 357 TEACHER What?
- 358 RUI: **Nem líquido.**
- 359 TEACHER No liquids anymore?
- 360 PAULA: No.
- 361 TEACHER No, yeah. Good that people are thinking about your security.

- 362 S: You can't take your pet ( )
- 363 TEACHER You can, yes?
- 364 S: You can um in the **cabine, sei lá.**
- 365 TEACHER In the cabin?
- 366 RUI: No.
- 367 S: Um with me.
- 368 TEACHER Yes, you have to have a special case...
- 369 S: ( ) **e despachar.**
- 370 TEACHER Yeah, that's right, and then your pet goes with your luggage. Yes, that's okay, aha, you cannot take it with you, right, aha, anything else?
- 371 S: ( ) [laughs]
- 372 TEACHER Ah, yeah, better not. Jesus Christ, you have great ideas. You have great ideas. Okay. So, now, what you have to do is to work in pairs and talk about how many rules can you think for each of these places. Can you think for each of these places. So, on an airport, in the library, in an art museum, in a movie theater, at a zoo and at work, okay. So, we have the example here. Can you read the example CARLA? Read the example here please? [shows where the students should start the reading] Yeah, *On an airplane* here.
- [the student tries to do the exercise instead of just reading the example]
- 373 TEACHER No, read the example please. You just read, read, okay. Please.
- 374 CARLA: [reads the example] *On an airplane, you have to wear your seat belt when the plane is taking off and landing.*
- 375 TEACHER Yeah, that's right, when the plane is taking off okay or landing. Taking off and landing right

okay or landing. Taking off and landing, right. Taking off um you have to wear your seat belt you cannot use your cell phone when the plane is landing or taking off also, okay.

- 376 PAULA: In all time, all the time.
- 377 TEACHER All the time? All the time, okay, so it's all the time. Okay, so, please talk about this, okay, in pairs, use these expressions, all right? Would you like to change partners? I'd like you to change partners.
- 378 SS: [in a chorus] No...no...no
- 379 TEACHER Oh please
- 380 S: It's comfortable.
- 381 TEACHER Yeah, it's comfortable but it's not correct. It's not politically correct. MAILA please. PAULO, yes, can you do this? NEILA, for you not to sleep. JANE come here. Let's swap places with NEILA. MAILA, you swap places with BRUNA. MAILA, no, SARA, yeah. SARA and...
- 382 S: ( )
- 383 TEACHER No, but then and she stays with BRUNA.
- 384 S: ( )
- 385 TEACHER ( )
- 386 S: ( )
- 387 TEACHER I could make a change in each group, okay. And you stay in the group of 3, all right? Go ahead and talk.
- [Teacher walks among students helping them with pronunciation and doubts]
- 388 TEACHER Okay, guys, may I interrupt you? Yes? Have you finished? Really? Did you discuss about all the



- places?
- 389 S: Yes ( ).
- 390 TEACHER Oh, you are very good, you are very good. I think there is no student better than you are. Let's go. JOSÉ, let's start with you shall. Give me a rule in the library. Any rule.
- 391 JOSÉ: I a library?
- 392 TEACHER Yes.
- 393 JOSÉ: In a library you can't put the book on the shelf.
- 394 TEACHER All right, you cannot put it back, okay, on the shelf. That's okay, very good. Give me another rule um in the library, NEILA, another rule that you can remember.
- 395 NEILA: Rule um you can't ( ) at the library.
- 396 TEACHER In the library.
- 397 NEILA: In the library.
- 398 TEACHER Yes, you can't aha. Yes, you can't eat or drink. That's okay. Give me a rule in a movie theater, um MARA.
- 399 MARA: In a movie theater um you are not allowed to use cell phone.
- 400 TEACHER That's okay. Another rule in a movie theater, JANE.
- 401 JANE: Um you can't um talk on the cell phone
- 402 TEACHER Okay, aha, you can't talk on the cell phone, it's the same thing. You can't talk in a movie theater. You cannot talk, yeah. Yeah, it's better not talk, people talk. But you better not, yeah. Let's see... in an art museum, can you talk about the art museum, please.

- 403 PAULO: Yes, In an art museum you um you can't touch the art.
- 404 TEACHER That's okay, aha, the pieces of art. Very good, aha, you cannot touch, yes. Give me another rule in an art museum, RUI.
- 405 RUI: I cannot picture.
- 406 TEACHER I cannot...
- 407 S: Take picture.
- 408 RUI: Take picture.
- 409 TEACHER Yes, don't forget this *take*. I cannot take picture. Okay, CARLA, my dear, give me a rule at the zoo.
- 410 CARLA: At a zoo um you can't ( )
- 411 TEACHER Yeah, you can't feed. Yes feed. You can't feed the animals. Give food, right. You can't feed.
- 412 S: ( )
- 413 TEACHER Uh?
- 414 S: You cannot take the animals.
- 415 TEACHER You cannot take the animals along with you. You cannot steal the animals, that's okay.
- 416 PAULO: ( )
- 417 TEACHER Seed, aha, seed [writes on the board]. [laughs] Seeds of love. [laughs]
- 418 PAULO: Beautiful.
- 419 TEACHER Yeah. Did you create the seeds of love already? Okay, let's go ahead, at work, a rule at work um SARA.
- 420 SARA: At work you have to arrive on time.

- 421 TEACHER Yeah, okay. Another rule at work BRUNA.
- 422 BRUNA: Um at work you can you cannot take your child.
- 423 TEACHER Ah, yeah, mn you cannot take your child, take your son or your daughter, yes, that's okay. Who didn't speak? Yes, please, can you give me a rule in any place, you choose the place, yeah.
- 424 PAULA: At work I have to wear um classical clothes.
- 425 TEACHER That's okay, very good. Anybody else who didn't speak. Yes, please, MAILA, choose a place.
- 426 MAILA: At the zoo. You can't touch, you can't touch the animals.
- 427 TEACHER Yes, you can't touch the animals, yeah.
- 428 MAILA: Specially the lion. [laughs]
- 429 TEACHER Very good, the lions and what else?
- 430 S: Tiger.
- 431 TEACHER Tiger
- 432 S: ( )
- 433 TEACHER Yeah, there is a kind of monkey that is very dangerous but I don't remember his its name in English.
- 434 S: King Kong
- 435 TEACHER King Kong [laughs]
- 436 PAULO: **O que, um macaco? Aquele que tem bunda vermelha?**
- 437 TEACHER Yeah, that one.
- 438 PAULO: **É o...**
- 439 S: **Chipanzé.**

- 440 TEACHER I don't remember its name in English, in Portuguese is...
- 441 S: You don't remember too. [laughs]
- 442 TEACHER **Termina com *ino*.**
- 443 S: [overlapping] **Babuíno.**
- 444 TEACHER **Babuíno.**
- 445 PAULO: **Uma vez eu fui no zoológico...**
- 446 TEACHER **Eu ia dizer Balduíno.** [laughs] **Balduíno** is a last name in Portuguese.
- 447 PAULO: **Uma vez eu fui e o Babuíno tava batendo na mulher dele.**
- 448 TEACHER **Além de tudo é machista o infeliz.**
- 449 PAULO: **Não, ele bate e é muito violento, é muito forte.**
- 450 TEACHER **Além de tudo é machista.**
- 451 S: ( )
- 452 TEACHER Terrible, I I'm really afraid of this, I don't like it, okay? People, you have given me all the rules, okay, in the places. Tell me, have you ever broken any of these rules? Have you ever broken any of these rules? For example, you went to the art museum and then you took photographs. You are not allowed to do that, but then you look from one side to another and then took a picture. Have you ever broken any of these rules?
- 453 MAILA: Yes.
- 454 TEACHER Which one. Who said yes? Okay, MAILA.
- 455 MAILA: ( )
- 456 TEACHER Oh, shame on you. [laughs] It is *shame on you*, okay. **Que feio.** *Shame on you*, right. What else?

Have ever broken any of these rules?

- 457 RUI: I.
- 458 TEACHER What did you do?
- 459 RUI: I take pictures in the museum, in the chi...  
childre... chu...
- 460 TEACHER Church
- 461 RUI: Church ( ).
- 462 TEACHER And you took pictures?
- 463 RUI: Yes.
- 464 TEACHER And no one...
- 465 RUI: Um in the casino, I cell phone...
- 466 TEACHER Yeah. [laughs] You use the cell phone, mm.
- 467 RUI: Movie theater.
- 468 TEACHER In the movie theater?
- 469 RUI: In the classroom.
- 470 TEACHER In the classroom, okay, we have to be careful.
- 471 RUI: I um I feed the...
- 472 S: Animals.
- 473 RUI: The animals [laughs]
- 474 TEACHER No, you poisoned the animals. **Você invenenou.**  
You poisoned the animals.
- 475 RUI: **Já fui roubado por animais também.**
- 476 TEACHER Oh, good. [laughs]
- 477 SS: ( ) [overlapping]
- 478 TEACHER ( ) What did the animal steal from you. What.  
What did he steal?

- What did he steal?
- 479 RUI: The feed.
- 480 TEACHER The food.
- 481 RUI: The food. I um the food in the back and the animal **pulou...**
- 482 TEACHER Jumped.
- 483 RUI: Jumped in the back...
- 484 TEACHER Aha and stole your food. Very good. [laughs] And you? Have you?
- 485 PAULO: Teacher, **posso colocar no final da frase** ( )?
- 486 TEACHER Yes, you can, mm. It's better if you use it at the end of your sentence, it's better, it sounds better, right. Unbelievable [referring to RUI]. Anybody else has broken rules? Any rules?
- 487 S: Everybody.
- 488 TEACHER Everybody has broken rules. Ah, yeah, it's normal; we have some times, yes. Have you ever stepped on the grass?
- 489 S: Yes.
- 490 TEACHER Yes? Of course, there is... it's too long for you to walk so then you step on the grass. So, it's a rule you can break. Have you ever, for example, you are waiting on the bank line and then you just slipped away. Have you ever done this? No? Yes?
- 491 S: No.
- 492 S: Yes.
- 493 TEACHER ( ) You should not do it.
- 494 JOSÉ: How can I say **furar o sinal**?
- 495 TEACHER To pass the sign, the red sign. Have you?

- 496 JOSÉ: ( )
- 497 TEACHER Oh, come on, it's dangerous. Don't do it anymore.
- 498 S: ( )
- 499 TEACHER Stay still, mm. Yes, you better wait, okay. It's because accidents could happen. Of course if you if you have if you are sure that you can pass all right. And depending on the time, yes, too late at night you cannot wait, it's dangerous for you to be waiting, yeah. But we should avoid this, yes. I've seen so many accidents, right. Okay. Oh, I forgot my watch, what time is it? Oh we still have time, good. Number 11. Number 11, okay. [she reads] *Listening*. I will play the CD for you to enjoy this listening, okay? So, be prepared, breath deeply. **Respire profundamente**, yeah. Take a deep breath, all right? You are going to listen to something now. So, you are going to listening 3 conversations about driving, okay? You are going to check *true* or *false* for each statement. So, statement 1, there is a situation here [she reads] *The man hasn't had a parking ticket lately. Parking isn't allowed there during working hours. And The fine for parking is \$16*. Let's see if you understand everything *The man hasn't had a parking ticket* you know a parking ticket? Those tickets that you have to... you need to have a parking ticket to park your car in certain places around the city. You need a parking ticket so then you can stay there for two hours, one hour, three hours. Remember the parking ticket? Yeah. It's clear for you? **Ficou claro**? So, let's see.
- 500 PAULA: ( ) Lately?
- 501 TEACHER Lately? Recently, recently, okay. The other one *Parking isn't allowed there during working hours* no problem?
- 502 S: No.

- 503 TEACHER Okay. *The fine for parking is \$16* the fine, understand fine?
- 504 S: No.
- 505 TEACHER It's like this, you were caught drinking or driving drunk, okay? So you have to pay a fine, a 100 dollars, 300 dollars, I don't know how much it is.
- 506 S: Fine **é multa**?
- 507 TEACHER Yes, aha, very good. Number 2 um *The woman is driving faster than the speed limit* okay?
- 508 S: Okay.
- 509 TEACHER *There are other cars in her lane* okay?
- 510 S: Lane.
- 511 TEACHER Roads usually have two lanes, okay? They usually have two. So, we have one lane like this [she draws a road with two lanes]. other lane here. These are lanes.
- 512 PAULO: **E linha como é que é?**
- 513 TEACHER Lines, yes, aha. And sometimes we have bus lanes here. [she draws the bus lane at the side of the others lanes she has already drawn]. Bicycle lane, right? Okay. Then, the other one *The lane is reserved for busses and taxis* okay? 3 *The other drivers are flashing their lights.* Do you understand flashing? *They are flashing their lights*, okay. Imagine you are on the road...
- 514 S: ( )
- 515 TEACHER no, no, no, the lights on the car. Then you look a car is flashing its light, okay.
- 516 PAULO: **Não seria luz alta?**
- 517 TEACHER No, no, they are flashing. Yeah, they are flashing okay? *He's driving with his lights on* okay? And



*The other drivers are giving him a warning. A warning. Warning? Let me show you an example of a warning.*

- 518 S: ( )
- 519 TEACHER Yes, for example, there is um you go to... where can you go that there is a warning? Help me with an example.
- 520 PAULO: A hard um...
- 521 TEACHER Almost like this um warning um.
- 522 PAULO: ( )
- 523 TEACHER No, no, no, warning is different.
- 524 PAULO: **É um conselho forte.**
- 525 TEACHER Yes, **e como é um *conselho forte*** in English um in Portuguese?
- 526 PAULO: Concern.
- 527 S: **Cuidado.**
- 528 TEACHER **Aviso, aviso, aviso**, yeah. I was looking for um example but I couldn't remember. I just I forgot. I would give you a situation that you would understand a warning, but there is warning for example when you buy a household good, okay? *Warning, don't touch the television inside when it's on*, okay? For example, if something happens to your television you cannot open it and then use a toll because of course you would have a chock, and electric chock, so there is a warning, okay. There is always a warning of things about things that you can or cannot do.
- 529 MARA: Teacher um this word has um **um sentido tipo *aviso perigoso*** ( )?
- 530 TEACHER **É uma advertência** yes. **Pode ser só um aviso também.** Warning ( ) but there is always

something...

- 531 PAULO: Advice.
- 532 TEACHER Yes, it's an advice, okay.
- 533 PAULO: A hard advice.
- 534 TEACHER Hard advice? Let me see if I can say that? A *strong advice*, strong, mn yeah, right? It's better if you say a *strong advice*. So, let's see, listen to this, okay, and then check *true* or *false* for these sentences, right? Let's go.
- [They listen to the first conversations from the CD]
- 535 TEACHER Okay? Can I go ahead? Number 2, now.
- [They listen to the second conversations from the CD]
- 536 TEACHER Okay? Can I go to number 3?
- [They listen to the third conversations from the CD]
- 537 TEACHER Okay. Let's check your answers. Let's see, okay.
- [she reads each sentence and they say in a chorus if it is true or false]
- 538 TEACHER Okay, you, can you drive? Most of you can drive, yeah? What does it mean in Brazil in Brazil what does it mean when the cars flash their lights? What kind of warning is it? It's a warning, yes? What do they want to warn you about?
- 539 S: There is an accident.
- 540 TEACHER That there is an accident or...
- 541 S: Police
- 542 TEACHER Yes, the police is around, the patrol.

- 543 S: Or my light it's off.
- 544 TEACHER Or your light It's off or on maybe, yeah, that's okay? I don't know here in Santa Catarina you can drive with your lights off during the day. In Rio Grande do Sul you have to drive with your lights on during night and day. I don't know in Santa Catarina but in Rio Grande do Sul I remember that we have to turn the lights on night and day, yes.
- 545 PAULA: Here it's normal but we don't have to, no no.
- 546 TEACHER Yeah, but I see that in Rio Grande do Sul most people do it, yes. So, whenever we go to Rio Grande do Sul we turn our lights on night or day doesn't matter, right.
- 547 PAULO: ( ) **luz alta.**
- 548 TEACHER Yeah, that's terrible.
- 549 PAULO: **E eu fiz a carteira de motorista e ninguém falou nada de luz alta, fui aprender só depois. Não sei se vocês fizeram carteira há pouco tempo.**
- 550 S: **Eu comprei.** [laughs] [overlapping]
- 551 TEACHER Hey don't move, I have to give your homework.
- 552 S: [asking to the observer/researcher] Did you bring candies for us? [the researcher nods indicating that she had not candies that day.]
- 553 TEACHER Candies? No, sorry. Did you bring no candies, yes? Oh, you know, come on guys. It's not healthy, yes, candies everyday. It's not good for your health.
- 554 S: ( )
- 555 TEACHER That's okay. Homework. Let's see, we have a writing here on page 96, okay, writing, okay exercise 12, page 96, right. You have the whole weekend coming, yes, the holiday to do it, so it's for next Monday, right, next Monday and well,

you are going to write a list of rules and regulations for your school or classroom. Well you don't have to think about school or classroom only. If you practice sport, you can write about the rules about the sport that you practice, okay. If you play soccer, for example, what are the rules, okay, for playing soccer? Um if you dance, or do some exercise: yoga, aerobics, there must be some rules also, okay? So you just... don't think only about school or classroom, think about your work, your life, and so on and then make up a list of regulations of rules and so on. And there is another homework I'm sorry. Reading, okay, page... what is the page? I forgot... 97, okay, page 97 um exercise 13, this is the number of the exercise. Can you no, you have to [laughs] you have to do it for next class, right? Read and answer the questions and that's it.

556 S: Next class?

557 TEACHER Next class. Next class. Hey, please, you better show up next class, okay? **Apareçam na próxima aula.** Because it's a holiday eve. **Faz favor de aparecerem, eu venho.**

[overlapping, noise, and class ends with students going to teacher's desk and handing in their homework]

## APPENDIX VIII – Teacher’s discourse divided into Regulative and Instructional discourses

### REGULATIVE

### INSTRUCTIONAL

### IGNORED ON THE ANALYSES

- (001) Do you have another question, another comment? How was your weekend? Very good? I think MARA's weekend was very good because she has a nice smile. What did you do, tell us?
- (003) Oh, nice. Was it good?
- (005) Very good. You did a good job. That's right. How was your weekend MAILA?
- (007) Wow, and then...
- (009) Oh, and ...
- (011) I slept
- (013) Aha, was your weekend good?
- (015) Okay. JANE what did you do? Hi JANE, it's good to see you again. What did you do on the weekend?
- (017) Your project? Yeah? Aha, great. Was it okay?
- (019) So, so? It's difficult to do it.
- (021) Yeah it's hard to do it. And JOSÉ?
- (023) Good.
- (025) And that's all? All right. BRUNA?
- (027) Mm.
- (029) Yeah, you didn't study. PAULO?
- (031) I wrote
- (033) Okay, I rode, aha.
- (035) Aha, good. So you rode a bike along Beira Mar.
- (037) Up to. Up to.
- (039) And came back. All right, very good. What did you do?
- (041) Slept, uh.
- (043) Your presentation, yeah.
- (045) And I watched TV. Did you watch TV for a long time? More than you studied?
- (046) Longer than you could study.
- (048) I watched TV. Past tense. It's a regular verb. Watched. Yeah, okay? He watched TV, yes? Okay. Right? So then RUI said I watched TV, right, okay? Questions? You are so quiet. Let's change things a little bit. I want you to talk about something. Did you did you see um the movie "Tropa de Elite"?

(050) Yeah. Not yet. You didn't yet? Okay? So, let's think about not exactly about the movie, let's talk about laws in Brazil, okay? The laws, okay? And especially when people are in prison or when people are in jail, okay? Let's imagine that we have a friend...we have a friend, okay? Let me draw our friend here. This is our friend, okay? And this friend of ours is in jail, okay? He was arrested, okay? He is in jail, right? Let's give him a name. What can we call him? Give him a name.

(052) John, okay! This is John, our friend, he is in prison, okay? All right, imagine his life in prison, right? What can he do, what are the things that he can do, what are the things that he cannot do, things that he has permission to do, things that he is obliged to do, and things that he has um he doesn't have necessity he doesn't need to do, okay? Let's think about this. So, what are some things that John can do in prison, imagine. In Brazil I think he can do almost everything. But what is something that he can do in prison.

(054) Yeah, so, let's see, he can receive...

(056) Oh right, he can receive letters, what else?

(058) Yeah, if he wants he can work. Depending on the case, yes, he can work.

(060) Yes, so we can say that he can receive visitors or a guest. A guest is incredible. He can receive visitors, right? What else he can do?

(062) Yes, that's right, he can receive intimate...

(064) Yeah, not all of them yes, he can have intimate encounters. But not all of them can have, yes? Some of them have the privilege to have this, but not all of them, yes? I don't know much about this but I think some prisoners can have intimate encounters, right?

(066) Yeah, the type aha, maybe, because the um there is a um a difference between the penitentiaries and prison, indeed, okay?

(068) He can go out, aha.

(070) Yeah, some of them can go out if they have a good behavior, yes? They can go out on the weekend and they can disappear if they want. All right? On the weekend. Once I was teaching a prosecutor yes I'm sorry this is not the correct pronunciation prosecutor, and um he told me that near Christmas he gave a prisoner the right to visit his family because the prisoner said that his father was sick, his father had cancer, so he wanted to spend Christmas with his father and the prosecutor given him give him the right to visit his family he went home for Christmas dinner, party with his family and he never came back anymore, he disappeared, you know.

(072) Yeah, it's very common, and there later they discovered they found out that the prisoner's father had died three years before. He had

no father anymore, right. It's very common, you know? So, sometimes prisoners can go out on the weekend, yes? Now, let's think about something that they can't do, because those are things that they can do, they have the permission. Things that they cannot do, or they can't do.

(074) They can't talk, but they do. They can't talk on the phone. What else? ... What else prisoners can't do?

(076) Yeah, in prison what what can't can't they do?

(078) Yeah, that's right, they can't have guns or weapons, yes? That's right? Aha, they can't have guns or weapons.

(080) Yeah, that's right. So, let's see. They can't they can't use, yes, um illegal drugs.

(082) Do you prefer? So, they can't use alcoholic, so, alcoholic drinks. So, we have to change this: they can't use, so, they can't drink. It's better if we say like this, yes? They can't drink alcoholic drinks, right? So, these are some examples of things that they can't do, right? So, things that they can and things that they can't do. Look, the verb here we have a modal verb can, right, and the negative form is can't, right? After can you use the base form of the verb, no to, okay, don't use to in front of the verb that comes after can or can't. There is no to, okay? The base form and that's it, right? So, and more, let's think about the things that our friend John, that I have erased, okay, things that he has obligation, that he is obliged to do. Let's think about his obligations, okay. To express his obligations we can use two verbs. You can use have to, okay, and have got to. There are these two forms to say things people are obliged to do, okay? So, let's think about something that John has to do in prison. What is something that he has to do?

(084) Yes, the justice.

(086) Yes, the ( ) that's right. So, let's simplify it. It's correct, okay, but we can say this in simple manner. He has to do time, okay. He has to do time, right. This is the this is the simpler way to say that. Your sentence is completely correct, okay, it's very good. But you can also say that he has to do time, right. What else he has to do? He has to...

(088) Yeah, sometimes, yeah, in some cases.

(090) But also here in Brazil when ah the fault is not so big, you know, when the crime is a minor crime they can work instead of going to prison, yeah. They can do some volunteer work, yeah. All right, what else? He has to do time, he has to work.

(092) Yes, aha he has to clean, to clean his cell, yeah? He has to clean his cell, that's right mn. And now let's try to use this form here: have got to. Something that he has got to do. Let's try to use this different way to say things that people are obliged to do. How can we say that? He has

got to... Give me another example please. He has got to...

(094) Yes, he has got to stay in prison. But, what kind of behavior he has to have there? He has got to...

(096) Yeah, but in what sense would you say that?

(098) Ah yeah, you can say that. He has got to... how can you say that?

Do you remember? You cannot sleep in my class. He has got to obey, yes, to obey the rules, all right, yes? And he has got to behave, right?

Behave. To be a good guy there. To obey, all right, he has to follow the rules, okay, to observe the the schedule time to go to to the cell, time to have his meals, that is, he has to obey, okay, to follow the rules. So, in this sense he has got to behave, right. He has got to behave. So, we have these two ways here, look, to express obligation, okay, to express obligation. So, we can have to or have got to and you use the verb okay it is going to be um necessary to use to after have okay there is always to here. You've got to do something, you have to do something. There is always to here. Its opposite, after can you cannot use it, right. You can never use to after can or can't, right. And, there is another way that I forgot to show you, to show permissional, so let's use this um, there is this way to be allowed to. To be allowed to is to have permission to do something. It's the same thing. To be allowed to is to have permission to do something. So, you can say for example: he is allowed, okay. Hello. He is allowed to read, okay. So, it means he has permission to read, okay, he is allowed. And in the negative way you use the negative form of verb to be, he isn't allowed, okay, to make party, for example. He isn't allowed to make party, okay. So, we have this um it's another way to say people have permission to do something, right, okay. So, we can say he is allowed to read or he isn't allowed to make parties, all right. Now, please, I want you to think about something that you can do, okay, something that you have permission, maybe at home, at work or at the university. Things that you can do, okay? Things that you have permission to do, right? So, you can use: I can or you can say I am allowed to okay, to express things that you have permission to do, okay. For example, in my work I can, what can I do? I can do many things; I can talk to the students, right? Or I am allowed to talk to the students. Hello, come in. Now, think on something that you are allowed to do or things that you can do, okay? Okay, tell me please, go ahead.

(100) I can take.

(101) Yeah, good, and then after, you pay the bill yeah? You pay the bill. What is something you can do in your life, in your work?

(103) Yes, to use...

(105) Yeah, in the movie, in the cinema. Yes. It's right. In the cinema or



in the movie theater it isn't allowed yes to use the cell phone. Very good.  
What else?

(107) Wow, very good. What else?

(109) Can you repeat the sentence?

(111) I am.

(113) Allowed.

(115) Okay, aha, I am allowed. Don't forget the... all right, I am, right? I am allowed, allowed to...

(117) Drive, good. What else? What are you allowed to do?

(119) What about you MARA?

(121) Yeah. I am allowed to borrow, yes that's right, mm very good. I am allowed to borrow books. Look at this guys: Borrow books, okay, at the library, right, okay.

(123) Very good, completely correct, okay. How about you? Do you live alone or with your family?

(125) Okay, what is something that you are allowed to do, that your brother doesn't bother if you do.

(127) Okay, you can say one of these things. It's okay.

(129) Yeah, you are allowed... You said you are allowed, because if you said you have to wash the dishes it would be worse yes, that's right? What about you? Something that you are allowed or that you can do?

(131) Yes? To ride a bicycle there? Yes, good.

(133) Allow?

(135) In the case that you said UFSC allows me it's okay. Aha. UFSC allows me to study without paying taxes it's correct, okay? In this case we are using uh the passive voice: I am allowed. Remember the passive voice? Coffee is grown, okay? English is spoken. I am allowed.

Someone gives me the possibility to do that, right? So, it's the passive voice, okay? But you can say UFSC allows me to, okay. My father allows me to drive his car. Can you drive your father's car?

(137) Yeah, can you ( )? Can you drive your father's car? Yes or no?

(139) Yes. You were something like this. I didn't know if you were sure about this, right? Now please think about something you can't do. There are so many things we can't do in our life. Many, many things. So think about something that you can't do. For example: I can't buy a Ferrari, I can't afford it. Now you have lots of ideas. Tell me something that you can't do. I can't afford a Ferrari, and you? What is something that you can't do?

(141) My girlfriend? It's not ( ) Okay.

(143) Cannot, okay, meet a new boyfriend, aha. Okay, she cannot meet, that's okay, that's right. Another.

- (145) Okay. That's okay, right. Another one.
- (147) Yes, you better not. Yes, you better not, okay. Another thing.
- (149) Yeah, aha, Jesus could. Jesus Christ could walk on the water, but we cannot. Another?
- (151) Yeah, you better not BRUNA. What else?
- (153) ( ) What is something that you can't do?
- (155) Crochet, aha, yeah, yeah, it's crochet. I remember there was um um I think it was um a novel I read that a woman was crocheting okay, yes? It's crochet, aha crochet.
- (157) Yeah, you are talking about abilities. In this case that you said now, you are talking about abilities, okay? This one is about permission, okay? But of course you can say: I can speak English, okay? For example, if you go to France, it is not exactly that you are not allowed, but you can't speak English in France because people prefer that you speak French, yes? So, you can speak um French there. Let me give you another help so that you can have more ideas. Um think about that you are walking, you are tourists, okay? And you are walking in Rio de Janeiro, right. You went out for a walk, okay. What is something you can't do in Rio?
- (159) In a wallet, yes, I cannot carry money in my wallet. But better, and your wallet, what happens to your wallet? What are some cares that you have to have when you are walking in Rio de Janeiro? What about your wallet, okay? Remember wallet? Yes, your wallet, okay. What is something that...
- (160) You need to take care and?
- (162) In a visible place, aha, and another thing: can you carry your wallet in your pocket?
- (164) So, how can you say that? I can't... I can't carry my wallet in my pocket, okay? I can't carry my wallet in my pocket. What else is something you cannot do in Rio?
- (166) Can you repeat that? I'm sorry, I didn't get it.
- (168) To carry your ID.
- (170) Aha, Identity Card or ID, yes. So, I have to carry my ID, all right? JANE, you are so quiet. I want to listen to you. Oh, just a little bit, please. Imagine you are in Rio de Janeiro.
- (172) Okay, very good. And you, NEILA?
- (174) In the evening or at night.
- (176) Very good, mm. What is something you cannot do in Rio?
- (178) Okay. I cannot wear, I cannot wear fleshy okay ( ) clothing, yes, or fleshy cloths, right. We can also say fancy. Fancy is better. Fancy cloths, okay. Fancy in the sense of luxuosa, right? I cannot use fancy

cloths, a fancy dress, right, on the street, yes, on the street. That's okay.  
Anything else?

(180) Yeah, that's right, you cannot wear a Rolex. Do you have a Rolex?

(182) So you can't use it, you can't wear it, oh right? Okay, questions so far? No. Now tell me something that you have to do at home or in your work. Something that you have to do.

(184) No, you. I have ... yes, yes, it's about you now.

(186) To wash the dishes! You have to wash the dishes? Yes, good. Do you live alone?

(188) Alone, aha, that's way you wash the dishes. Is that something that you have to do? Something that you have to do, you have the obligation to do. I have to...

(190) Yes or at work.

(192) I have to go to the bank. Nice. Very good. Something that you have to do?

(194) I have to study, aha, right. MARA, something that you have to do?

(196) Aha. Good. And what about you?

(198) Tidy.

(200) Yeah, correct. BRUNA?

(202) Why?

(204) In all the rooms. In all the rooms.

(206) Oh yeah? Do you live alone.

(208) Okay. Fine. JOSÉ, something that you have to do?

(210) Oh, yeah, do you like it?

(212) Meetings are boring, yeah.

(214) Okay, teacher's meetings are boring, aren't they? What about you NEILA?

(216) Mm, nice. JANE?

(218) I have to study a lot. Mm, do you like studying JANE?

(220) Not anymore. What about you MAILA?

(222) Aha, yes.

(224) Rent, aha I have to pay the rent, aha. And you?

(226) That's right, only yours?

(228) Okay, better, right. Questions? No questions? Please, open your books on page 95, okay, 95 the exercise is number 9, Grammar Focus, right.

(230) Yeah, if you need help please find someone who can help you. If you need to have a look at somebody else's book. The telephone is working. In my class you are allowed to use your cell phone, but in my class only. Don't tell anybody this, Kátia, okay? Most of the time they are on the cell phone, all the time someone is answering the phone. Oh,

CD, please. I guess this is the correct one. Tonight I brought NUARAS's CD and she is not here, last class I brought her CDs and she forgot to ask me and I forgot to give her the CDs. It's becoming a long story. Yes, becoming a long, long, long story. Track 14. So let's listen to this and then if you have any questions please ask me.

(231) Okay? Questions please. So you can see that for permission you have both ways: you can and you are allowed to. To talk about permission, right? To talk about obligation you have: you have to and he's got to, right? And when it is a strong obligation strong obligation you can also say must. This is strong obligation, yes, aha. When for example when you say I must do something it is a strong obligation, okay. You cannot forget this, right. You cannot um you have to do it, but it is stronger than have to and have got to, right? It's more informal this way, okay? Then, for obligation you have: You have to camp here, you have got to. American would say you've gotta, you've gotta, he's gotta. This is their pronunciation, but British would say he has got to, he has got to, right, but American say you've gotta. You know what you prefer, I don't know, there is no better English, okay? English is English, yeah.

(233) Yeah, aha, you haven't got to, yes. But if you say you haven't to go, you mean you don't need to do this, right. There is no need, no necessity, right? For example, if you say: I haven't got to study tonight. So, I don't need to study tonight because tomorrow there is no test, right. There is no necessity to study, right? That's the meaning if you say you haven't got to, right? Let's see you can't camp here for prohibition, or you aren't allowed to, and also there is prohibition with mustn't. You mustn't smoke in a hospital, right? Strong obligation, okay. No way, you mustn't smoke here, right? Questions? No questions? Not really? Okay, please, can you um do this thing for me, cover the sentences, yes, don't look at the sentences, okay, do something like this, right, don't look at these sentences, cover them, right? Okay, so, let's see, look at the signs, right, and tell me what do you think these signs mean, okay. What are these signs about, okay? And where you can see these signs? First, let's talk about this: where you can see these signs.

(235) No, but where. Where can you see them.

(237) In the cinema. Where else?

(239) At the library. All of them, okay. Don't pay attention to only one, but all of these signs together.

(241) In a laboratory.

(243) In a hospital.

(245) At the street. Where else?

- (247) In a supermarket. What else?
- (249) But there is another place that you forgot to mention. All of these signs belong to only one place. Let's see if you can get it. To only one place.
- (251) At a mall? Um, no.
- (253) Almost there.
- (255) At school, okay, these signs refer to school rules, okay. They refer to school rules, okay. So, the first sign, as you said, can be seen in laboratory, in a library also, okay, because what does this sign mean? This means that... the first one, letter a. What does sign a mean?
- (257) Yeah, you cannot eat and drink... okay you cannot eat and drink there. The second one, what does it mean?
- (259) That you have to... turn off the light, okay. Letter c, what does this mean?
- (261) Dogs are... are not...
- (263) Allowed, okay, Dogs are not allowed. Letter d.
- (266) You can close the door. Keep the door closed, yeah. Maybe. I don't know exactly. I don't remember anymore. Letter e.
- (268) Yeah, in rainy days don't open the windows. Letter f.
- (270) You can't take the bicycle? Or lock your bicycle. Lock your bicycle, yes? That's right. Don't leave your bicycle, okay? Loose, because people loose will steal it, so you have to lock it, right. Letter g.
- (272) Yeah, what is the meanin- what's the name of this, it's the same thing we have there?
- (274) Wastebasket, so, throw...
- (276) Yeah, you have to use the wastebasket, or throw paper... yes?
- (278) Garbage. Yeah, garbage can it's a little bit bigger, okay.
- (280) This one, yeah.
- (282) Yeah, wastebasket.
- (284) Right, yeah, wastebasket. And letter h, what does letter h mean?
- (287) Yes, how can you say, you can't...
- (289) You can't play ball here, or you are not allowed to play ball here. In which place in a school okay in which place in a school um students are not allowed to play ball?
- (291) Inside the classroom and...
- (293) In the library.
- (295) In the... how do you say that?
- (297) Hall, yeah, or hallway, okay. In the hall or in the hallway, right. Students are not allowed to play ball in the hallway, right? Okay, now, uncover the sentences and now you do the following, you are going to match these school rules with the correct sign, right? Then compare with

the partner. So you just have to correct, I'm sorry, to match the school rules to the signs.

(298) You have to write a movie review. Something that you have seen recently and to comment on this movie, okay. Give your raze 3 stars, 4 stars. Talk about the photography, the acting, okay? And so on, right? It's a movie review. Recommend the movie or not, right? Yes, okay.

(299) Let's check your answers please. Let's see, number one: Lock your bicycle on the bike lock, letter?

(300) Okay. Can you listen to me and repeat, okay, very well! Repeat perfectly! Right? Let's go, repeat.

(301) Okay. Now pay attention to the second exercise, part B, right? Use the language in the grammar box to take turns talking about each sign. So, see the example. Let's do the example differently. Ah. PAULA could you read letter A and MAILA letter B, please?

(304) You have to...

(306) When leaving. Okay. Right? So you are going to talk about every time here, right? And you have to use this language. So, you say: the second sign...um the second sign means you have to turn off the lights to turn out the lights when leaving and the third sign means that um no um that pets are not allowed at campus that pets are not allowed on campus, right? So, your are going to use this language here at Grammar Focus to talk about these signs, okay? Follow the example here: this first sign, this second sign, the third sign, and so on, right? Speak slowly, okay? Use your English here as much as you can, all right? Go ahead, please! Find a partner... hey you two I am going to separate you, yes because you are going to fall asleep. Please, NEILA can you talk to your friend here...

(308) CARLA, I'm sorry. It was just for a second, I would remember. Talk to her. Then, JANE you move a little bit and you talk to SARA, right?

(310) Yeah, stand up JANE... it's going to be good for you. Yes, It's going to be very good for you. Are you alone? So you can form a group... Can I interrupt you a little bit? Can you form a group of 3?

(311) Have you finished? Yes? Questions, please! Do you have any question? No questions! Okay. So let's go ahead. Let's go ahead. Very good you don't have any question. Do you have any question? I'll believe. Are you sure? So I'll believe in you. Let's go to page 96, okay? 96 number 10. Discussion: Rules and Regulations. Please, look at these useful expressions here, okay? So you have these expressions you can, you can't, you are, or you aren't allowed to, and you have to. So you are going to use these expressions here to talk about the rules in certain

places. For example, can you think, without looking at the book, can you think about some rules, okay? Do you remember this word? Rules? So, can you remember some rules on an airplane? Rules on an airplane. Remember some rules on an airplane!

(313) You can't smoke, yeah, you aren't allowed to smoke.

(315) One at the time. Take it easy! Very good that you are speaking. Very good. But please raise your hands or ( ) whatever.

(317) Correct. Another.

(319) **Electronic.**

(321) Yes, electronic machines. That's right.

(323) Yes, you have to....

(325) Yeah, but how do you say that... **fasten. Yeah, you have to fasten your seatbelt.** What else. Good. Come on, come on please. You were so enthusiastic. Come on, keep on.

(327) Yeah, you can't smoke on the airplane, very good.

(329) You can go?

(331) **Yeah, the pilot they call it cockpit. Cockpit, aha.** Can you do it?

(333) Oh, you can't. All right. Aha. That's okay, what else?

(335) **Um, nail polisher. No, nail polisher is nail polisher is esmalte. Just a moment, nail file. Nail file.** So...

(337) You can take it?

(339) You can?

(341) Oh, you can't. All right, you can't take nail file. What else you can't take with you?

(343) Scissors, so, what else?

(345) Knife, what else? Knife and penknife, you know penknife?

(347) What?

(349) Biological stuff, aha, knife, penknife.

(351) **Gun. In this case, look at this, in this case, knife, penknife, scissors, all right, we can call them sharp objects, sharp objects.** How do we say that in Portuguese? I don't remember.

(353) **Right, that's right, pontiagudos.**

(355) Aha, so you cannot take them, yeah. It's not you are not allowed to do this, all right.

(357) What?

(359) No liquids anymore?

(361) No, yeah. Good that people are thinking about your security.

(363) You can, yes?

(365) **In the cabin?**

(368) Yes, you have to have a special case...

(370) Yeah, that's right, and then your pet goes with your luggage. Yes,

that's okay, aha, you cannot take it with you, right, aha, anything else?

(372) Ah, yeah, better not. Jesus Christ, you have great ideas. You have great ideas. Okay. So, now, what you have to do is to work in pairs and talk about how many rules can you think for each of these places. Can you think for each of these places. So, on an airport, in the library, in an art museum, in a movie theater, at a zoo and at work, okay. So, we have the example here. Can you read the example CARLA? Read the example here please? Yeah, On an airplane here.

(373) No, read the example please. You just read, read, okay. Please.

(375) Yeah, that's right, when the plane is taking off okay or landing. Taking off and landing, right. Taking off um you have to wear your seat belt you cannot use your cell phone when the plane is landing or taking off also, okay.

(377) All the time? All the time, okay, so it's all the time. Okay, so, please talk about this, okay, in pairs, use these expressions, all right? Would you like to change partners? I'd like you to change partners.

(379) Oh please

(381) Yeah, it's comfortable but it's not correct. It's not politically correct. MAILA please. PAULO, yes, can you do this? NEILA, for you not to sleep. JANE come here. Let's swap places with NEILA. MAILA, you swap places with BRUNA. MAILA, no, SARA, yeah. SARA and...

(383) No, but then and she stays with BRUNA.

(387) I could make a change in each group, okay. And you stay in the group of 3, all right? Go ahead and talk.

(388) Okay, guys, may I interrupt you? Yes? Have you finished? Really? Did you discuss about all the places?

(390) Oh, you are very good, you are very good. I think there is no student better than you are. Let's go. JOSÉ, let's start with you shall. Give me a rule in the library. Any rule.

(392) Yes.

(394) All right, you cannot put it back, okay, on the shelf. That's okay, very good. Give me another rule um in the library, NEILA, another rule that you can remember.

(396) In the library.

(398) Yes, you can't aha. Yes, you can't eat or drink. That's okay. Give me a rule in a movie theater, um MARA.

(400) That's okay. Another rule in a movie theater, JANE.

(402) Okay, aha, you can't talk on the cell phone, it's the same thing. You can't talk in a movie theater. You cannot talk, yeah. Yeah, it's better not talk, people talk. But you better not, yeah. Let's see... in an art museum, can you talk about the art museum, please.



- (404) That's okay, aha, the pieces of art. Very good, aha, you cannot touch, yes. Give me another rule in an art museum, RUI.
- (406) I cannot...
- (409) Yes, don't forget this take. I cannot take picture. Okay, CARLA, my dear, give me a rule at the zoo.
- (411) Yeah, you can't feed. Yes feed. You can't feed the animals. Give food, right. You can't feed.
- (413) Uh?
- (415) You cannot take the animals along with you. You cannot steal the animals, that's okay.
- (417) Seed, aha, seed. Seeds of love.
- (419) Yeah. Did you create the seeds of love already? Okay, let's go ahead, at work, a rule at work um SARA.
- (421) Yeah, okay. Another rule at work BRUNA.
- (423) Ah, yeah, mn you cannot take your child, take your son or your daughter, yes, that's okay. Who didn't speak? Yes, please, can you give me a rule in any place, you choose the place, yeah.
- (425) That's okay, very good. Anybody else who didn't speak. Yes, please, MAILA, choose a place.
- (427) Yes, you can't touch the animals, yeah.
- (429) Very good, the lions and what else?
- (431) Tiger
- (433) Yeah, there is a kind of monkey that is very dangerous but I don't remember his its name in English.
- (435) King Kong
- (437) Yeah, that one.
- (440) I don't remember its name in English, in Portuguese is...
- (442) Termina com ino.
- (444) Babuíno.
- (446) Eu ia dizer Balduíno. Balduíno is a last name in Portuguese.
- (448) Além de tudo é machista o infeliz.
- (450) Além de tudo é machista.
- (452) Terrible, I I'm really afraid of this, I don't like it, okay? People, you have given me all the rules, okay, in the places. Tell me, have you ever broken any of these rules? Have you ever broken any of these rules? For example, you went to the art museum and then you took photographs. You are not allowed to do that, but then you look from one side to another and then took a picture. Have you ever broken any of these rules?
- (454) Which one. Who said yes? Okay, MAILA.
- (456) Oh, shame on you. It is shame on you, okay. Que feio. Shame on

you, right. What else? Have ever broken any of these rules?

(458) What did you do?

(460) Church

(462) And you took pictures?

(464) And no one...

(466) Yeah. You use the cell phone, mm.

(468) In the movie theater?

(470) In the classroom, okay, we have to be careful.

(474) No, you poisoned the animals. *Você invenenou.* You poisoned the animals.

(476) Oh, good.

(478) ( ) What did the animal steal from you. What. What did he steal?

(480) The food.

(482) Jumped.

(484) Aha and stole your food. Very good. And you? Have you?

(486) Yes, you can, mm. It's better if you use it at the end of your sentence, it's better, it sounds better, right. Unbelievable. Anybody else has broken rules? Any rules?

(488) Everybody has broken rules. Ah, yeah, it's normal; we have some times, yes. Have you ever stepped on the grass?

(490) Yes? Of course, there is... it's too long for you to walk so then you step on the grass. So, it's a rule you can break. Have you ever, for example, you are waiting on the bank line and then you just slipped away. Have you ever done this? No? Yes?

(493) ( ) You should not do it.

(495) To pass the sign, the red sign. Have you?

(497) Oh, come on, it's dangerous. Don't do it anymore.

(499) Stay still, mm. Yes, you better wait, okay. It's because accidents could happen. Of course if you if you have if you are sure that you can pass all right. And depending on the time, yes, too late at night you cannot wait, it's dangerous for you to be waiting, yeah. But we should avoid this, yes. I've seen so many accidents, right. Okay. Oh, I forgot my watch, what time is it? Oh we still have time, good. **Number 11. Number 11, okay. Listening.** I will play the CD for you to enjoy this listening, okay? So, be prepared, breath deeply. *Respire profundamente*, yeah. Take a deep breath, all right? You are going to listen to something now. So, you are going to listening 3 conversations about driving, okay? You are going to check true or false for each statement. So, statement 1, there is a situation here The man hasn't had a parking ticket lately. Parking isn't allowed there during working hours. And the fine for parking is \$16. Let's see if you understand everything The man hasn't had a

parking ticket you know a parking ticket? Those tickets that you have to... you need to have a parking ticket to park your car in certain places around the city. You need a parking ticket so then you can stay there for two hours, one hour, three hours. Remember the parking ticket? Yeah. It's clear for you? Ficou claro? So, let's see.

(501) Lately? Recently, recently, okay. The other one Parking isn't allowed there during working hours no problem?

(503) Okay. The fine for parking is \$16 the fine, understand fine?

(505) It's like this, you were caught drinking or driving drunk, okay? So you have to pay a fine, a 100 dollars, 300 dollars, I don't know how much it is.

(507) Yes, aha, very good. Number 2 um The woman is driving faster than the speed limit okay?

(509) There are other cars in her lane okay?

(511) Roads usually have two lanes, okay? They usually have two. So, we have one lane like this. Other lane here. These are lanes.

(513) Lines, yes, aha. And sometimes we have bus lanes here.. Bicycle lane, right? Okay. Then, the other one The lane is reserved for busses and taxis okay? 3 The other drivers are flashing their lights. Do you understand flashing? They are flashing their lights, okay. Imagine you are on the road...

(515) No, no, no, the lights on the car. Then you look a car is flashing its light, okay.

(517) No, no, they are flashing. Yeah, they are flashing okay? He's driving with his lights on okay? And The other drivers are giving him a warning. A warning. Warning? Let me show you an example of a warning.

(519) Yes, for example, there is um you go to... where can you go that there is a warning? Help me with an example.

(521) Almost like this um warning um.

(523) No, no, no, warning is different.

(525) Yes, e como é um conselho forte in English um in Portuguese?

(528) Aviso, aviso, aviso, yeah. I was looking for um example but I couldn't remember. I just I forgot. I would give you a situation that you would understand a warning, but there is warning for example when you buy a household good, okay? Warning, don't touch the television inside when it's on, okay? For example, if something happens to your television you cannot open it and then use a toll because of course you would have a chock, and electric chock, so there is a warning, okay.

There is always a warning of things about things that you can or cannot do.

(530) É uma advertência yes. Pode ser só um aviso também. Warning ( ) but there is always something...

(532) Yes, it's an advice, okay.

(534) Hard advice? Let me see if I can say that? A strong advice, strong, mn yeah, right? It's better if you say a strong advice. So, let's see, listen to this, okay, and then check true or false for these sentences, right? Let's go.

(535) Okay? Can I go ahead? Number 2, now.

(536) Okay? Can I go to number 3?

(537) Okay. Let's check your answers. Let's see, okay.

(538) Okay, you, can you drive? Most of you can drive, yeah? What does it mean in Brazil in Brazil what does it mean when the cars flash their lights? What kind of warning is it? It's a warning, yes? What do they want to warn you about?

(540) That there is an accident or...

(542) Yes, the police is around, the patrol.

(544) Or your light It's off or on maybe, yeah, that's okay? I don't know here in Santa Catarina you can drive with your lights off during the day. In Rio Grande do Sul you have to drive with your lights on during night and day. I don't know in Santa Catarina but in Rio Grande do Sul I remember that we have to turn the lights on night and day, yes.

(546) Yeah, but I see that in Rio Grande do Sul most people do it, yes. So, whenever we go to Rio Grande do Sul we turn our lights on night or day doesn't matter, right.

(548) Yeah, that's terrible.

(551) Hey don't move, I have to give your homework.

(553) Candies? No, sorry. Did you bring no candies, yes? Oh, you know, come on guys. It's not healthy, yes, candies everyday. It's not good for your health.

(555) That's okay. Homework. Let's see, we have a writing here on page 96, okay, writing, okay exercise 12, page 96, right. You have the whole weekend coming, yes, the holiday to do it, so it's for next Monday, right, next Monday and well, you are going to write a list of rules and regulations for your school or classroom. Well you don't have to think about school or classroom only. If you practice sport, you can write about the rules about the sport that you practice, okay. If you play soccer, for example, what are the rules, okay, for playing soccer? Um if you dance, or do some exercise: yoga, aerobics, there must be some rules also, okay? So you just... don't think only about school or classroom, think about your work, your life, and so on and then make up a list of regulations of rules and so on. And there is another homework

I'm sorry. Reading, okay, page... what is the page? I forgot... 97, okay, page 97 um exercise 13, this is the number of the exercise. Can you no, you have to you have to do it for next class, right? Read and answer the questions and that's it.

(557) Next class. Next class. Hey, please, you better show up next class, okay? Apareçam na próxima aula. Because it's a holiday eve. Faz favor de aparecerem, eu venho.

## APPENDIX IX – Subcategories division

### INSTRUCTIONAL CATEGORY

#### **CORRECTING**

- (011) I slept
- (031) I wrote
- (033) Okay, I rode, aha.
- (035) So you rode a bike along Beira Mar.
- (041) Slept, uh.
- (043) Your presentation, yeah.
- (045) And I watched TV.
- (082) They can't drink alcoholic drinks, right?
- (100) I can take.
- (103) Yes, to use...
- (111) I am.
- (113) Allowed.
- (143) Cannot, okay, meet a new boyfriend, aha.
- (268) Yeah, in rainy days don't open the windows.
- (282) Yeah, wastebasket.
- (396) In the library.
- (404) That's okay, aha, the pieces of art.

#### **VOCABULARY**

- (037) Up to. Up to.
- (062) Yes, that's right, he can receive intimate...
- (080) They can't they can't use, yes, um illegal drugs.
- (086) He has to do time, okay.
- (098) He has got to obey, yes, to obey the rules, all right, yes?
- (098) Behave. To be a good guy there.
- (098) To be allowed to is to have permission to do something.
- (098) So, it means he has permission to read, okay, he is allowed.
- (121) Look at this guys: Borrow books, okay, at the library, right, okay.
- (135) Someone gives me the possibility to do that, right?
- (155) Crochet, aha, yeah, yeah, it's crochet.
- (159) In a wallet, yes, I cannot carry money in my wallet.
- (168) To carry your ID.
- (170) Aha, Identity Card or ID, yes.
- (174) In the evening or at night.
- (178) I cannot wear, I cannot wear fleshy okay ( ) clothing, yes, or fleshy cloths, right. We can also say fancy.

- (198) Tidy.
- (224) Rent, aha I have to pay the rent, aha.
- (278) Yeah, garbage can it's a little bit bigger, okay.
- (297) Hall, yeah, or hallway, okay.
- (319) Electronic.
- (325) fasten. Yeah, you have to fasten your seatbelt.
- (331) Yeah, the pilot they call it cockpit.
- (335) Um, nail polisher. No, nail polisher is nail polisher is esmalte. Just a moment, nail file.
- (351) In this case, look at this, in this case, knife, penknife, scissors, all right, we can call them sharp objects, sharp objects.
- (365) In the cabin?
- (411) Yeah, you can't feed.
- (411) Give food, right.
- (417) Seed, aha, seed.
- (456) It is shame on you, okay.
- (460) Church
- (480) The food.
- (482) Jumped.
- (495) To pass the sign, the red sign.
- (499) Those tickets that you have to... you need to have a parking ticket to park your car in certain places around the city. You need a parking ticket so then you can stay there for two hours, one hour, three hours.
- (501) Lately? Recently, recently, okay.
- (505) It's like this, you were caught drinking or driving drunk, okay? So you have to pay a fine, a 100 dollars, 300 dollars, I don't know how much it is.
- (511) Roads usually have two lanes, okay? They usually have two. So, we have one lane like this. Other lane here. These are lanes.
- (513) Lines, yes, aha. Imagine you are on the road...
- (515) No, no, no, the lights on the car. Then you look a car is flashing its light, okay.
- (517) He's driving with his lights on okay? And The other drivers are giving him a warning.
- (517) Warning? Let me show you an example of a warning.
- (528) There is always a warning of things about things that you can or cannot do.
- (534) A strong advice, strong, mn yeah, right?

**REPETITION**

- (048) I watched TV.  
 (048) Watched.  
 (048) He watched TV, yes?  
 (064) Yeah, not all of them yes, he can have intimate encounters.  
 (082) So, they can't use alcoholic, so, alcoholic drinks. So, we have to change this: they can't use, so, they can't drink.  
 (082) There is no to, okay?  
 (086) He has to do time, right.  
 (086) But you can also say that he has to do time, right.  
 (098) To be allowed to is to have permission to do something.  
 (098) So, we have this um it's another way to say people have permission to do something, right, okay.  
 (098) So, you can use: I can or you can say I am allowed to okay, to express things that you have permission to do, okay.  
 (115) Okay, aha, I am allowed.  
 (143) Okay, she cannot meet,  
 (155) It's crochet, aha crochet.  
 (157) In this case that you said now, you are talking about abilities, okay?  
 (170) So, I have to carry my ID, all right?  
 (178) Fancy cloths, okay.  
 (231) To talk about permission, right?  
 (231) This is strong obligation, yes, aha.  
 (284) Right, yeah, wastebasket.  
 (297) In the hall or in the hallway, right.  
 (331) Cockpit, aha.  
 (335) Nail file.  
 (411) Yes feed. You can't feed the animals.  
 (411) You can't feed.  
 (456) Shame on you, right.

**GRAMMAR**

- (082) The base form and that's it, right?  
 (082) To express his obligations we can use two verbs. You can use have to, okay, and have got to. There are these two forms to say things people are obliged to do, okay?  
 (048) Past tense. It's a regular verb.  
 (082) Look, the verb here we have a modal verb can, right, and the negative form is can't, right? After can you use the base form of



the verb, no to, okay, don't use to in front of the verb that comes after can or can't.

- (098) So, we have these two ways here, look, to express obligation, okay, to express obligation. So, we can have to or have got to and you use the verb okay it is going to be um necessary to use to after have okay there is always to here.
- (098) There is always to here. Its opposite, after can you cannot use it, right. You can never use to after can or can't, right. And, there is another way that I forgot to show you, to show permissual, so let's use this um, there is this way to be allowed to.
- (098) And in the negative way you use the negative form of verb to be, he isn't allowed, okay, to make party, for example.
- (135) In the case that you said UFSC allows me it's okay. Aha.
- (135) In this case we are using uh the passive voice: I am allowed.
- (135) So, it's the passive voice, okay?
- (157) Yeah, you are talking about abilities.
- (157) This one is about permission, okay?
- (231) So you can see that for permission you have both ways: you can and you are allowed to.
- (231) To talk about obligation you have: you have to and he's got to, right? And when it is a strong obligation strong obligation you can also say must.
- (231) You cannot um you have to do it, but it is stronger than have to and have got to, right? It's more informal this way, okay?
- (233) But if you say you haven't to go, you mean you don't need to do this, right. There is no need, no necessity, right?
- (233) That's the meaning if you say you haven't got to, right?
- (233) Strong obligation, okay.

### **PRONOUNCIATION**

- (070) I'm sorry this is not the correct pronunciation prosecutor
- (231) American would say you've gotta, you've gotta, he's gotta. This is their pronunciation, but British would say he has got to, he has got to, right, but American say you've gotta.

### **REGULATIVE CATEGORY**

#### **REPETITION**

- (005) Very good.
- (019) So, so?
- (048) So then RUI said I watched TV, right, okay?

- (050) Yeah. Not yet. You didn't yet?  
(054) Yeah, so, let's see, he can receive...  
(056) Oh right, he can receive letters,  
(060) He can receive visitors, right?  
(064) But not all of them can have, yes? Some of them have the privilege to have this, but not all of them, yes?  
(068) He can go out, aha.  
(070) On the weekend.  
(072) So, sometimes prisoners can go out on the weekend, yes?  
(074) They can't talk on the phone.  
(078) Yeah, that's right, they can't have guns or weapons, yes?  
(078) Aha, they can't have guns or weapons.  
(084) Yes, the justice.  
(090) He has to do time, he has to work.  
(092) Yes, aha he has to clean, to clean his cell, yeah? He has to clean his cell, that's right mn.  
(094) Yes, he has got to stay in prison.  
(098) So, in this sense he has got to behave, right. He has got to behave.  
(098) He isn't allowed to make party, okay.  
(098) So, we can say he is allowed to read or he isn't allowed to make parties, all right.  
(101) You pay the bill.  
(105) Yeah, in the movie, in the cinema.  
(105) In the cinema or in the movie theater it isn't allowed yes to use the cell phone.  
(121) I am allowed to borrow books.  
(141) My girlfriend?  
(147) Yes, you better not, okay.  
(164) I can't carry my wallet in my pocket.  
(180) Yeah, that's right, you cannot wear a Rolex.  
(182) No.  
(186) To wash the dishes!  
(192) I have to go to the bank.  
(194) I have to study, aha, right.  
(204) In all the rooms. In all the rooms.  
(218) I have to study a lot.  
(220) Not anymore.  
(233) Yeah, aha, you haven't got to, yes.  
(237) In the cinema.  
(239) At the library.  
(241) In a laboratory.

- (243) In a hospital.
- (245) At the street.
- (247) In a supermarket.
- (251) At a mall?
- (257) Yeah, you cannot eat and drink... okay you cannot eat and drink there.
- (259) That you have to... turn off the light, okay.
- (263) Allowed, okay, Dogs are not allowed.
- (266) You can close the door.
- (276) Yeah, you have to use the wastebasket, or throw paper... yes?
- (278) Garbage.
- (289) You can't play ball here, or you are not allowed to play ball here.
- (293) In the library.
- (311) Let's go ahead.
- (313) You can't smoke, yeah, you aren't allowed to smoke.
- (321) Yes, electronic machines.
- (327) Yeah, you can't smoke on the airplane, very good.
- (333) Oh, you can't.
- (341) Oh, you can't. All right, you can't take nail file.
- (349) Biological stuff, aha, knife, penknife.
- (351) Gun.
- (355) Aha, so you cannot take them, yeah.
- (370) Yes, that's okay, aha, you cannot take it with you, right, aha, anything else?
- (375) Yeah, that's right, when the plane is taking off okay or landing. Taking off and landing, right.
- (377) All the time? All the time, okay, so it's all the time.
- (394) All right, you cannot put it back, okay, on the shelf.
- (398) Yes, you can't aha. Yes, you can't eat or drink.
- (402) Okay, aha, you can't talk on the cell phone, it's the same thing. You can't talk in a movie theater. You cannot talk, yeah.
- (404) Very good, aha, you cannot touch, yes.
- (409) I cannot take picture.
- (415) You cannot take the animals along with you.
- (427) Yes, you can't touch the animals, yeah.
- (431) Tiger
- (435) King Kong
- (466) Yeah. You use the cell phone, mm.
- (468) In the movie theater?
- (474) You poisoned the animals.
- (513) They are flashing their lights, okay.

(517) No, no, they are flashing. Yeah, they are flashing okay?

(517) A warning.

(532) Yes, it's an advice, okay.

(534) Hard advice?

(542) Yes, the police is around, the patrol.

(557) Next class. Next class.

### **CHECKING DOUBTS**

(001) Do you have another question, another comment?

(048) Yeah, okay?

(048) Right?

(048) Questions?

(050) Okay?

(070) All right?

(078) That's right?

(135) Remember the passive voice?

(139) I didn't know if you were sure about this, right?

(182) Okay, questions so far?

(228) Questions? No questions?

(231) Okay? Questions please.

(233) Questions? No questions? Not really?

(306) Right?

(311) Have you finished? Yes? Questions, please! Do you have any question? No questions!

(311) Very good you don't have any question. Do you have any question? I'll believe. Are you sure?

(388) Okay, guys, may I interrupt you? Yes? Have you finished? Really? Did you discuss about all the places?

(499) Remember the parking ticket? Yeah. It's clear for you?

(513) Do you understand flashing?

(535) Okay? Can I go ahead?

(536) Okay? Can I go to number 3?

### **APPRAISAL**

(003) Oh, nice.

(005) You did a good job. That's right.

(015) Okay.

(015) Hi JANE, it's good to see you again.

(017) Aha, great.

(019) It's difficult to do it.

(021) Yeah it's hard to do it.

- (023) Good.  
(025) All right.  
(035) Aha, good.  
(039) All right, very good.  
(048) Okay.  
(052) John, okay!  
(060) A guest is incredible.  
(080) Yeah, that's right.  
(082) It's better if we say like this, yes?  
(086) Yes, the ( ) that's right.  
(086) It's correct, okay, but we can say this in simple manner.  
(086) This is the this is the simpler way to say that. Your sentence is completely correct, okay, it's very good.  
(098) Ah yeah, you can say that.  
(105) Yes. It's right.  
(105) Very good.  
(107) Wow, very good.  
(117) Drive, good.  
(121) Yeah. I am allowed to borrow, yes that's right, mm very good.  
(123) Very good, completely correct, okay.  
(131) Yes, good.  
(143) Okay, she cannot meet, that's okay, that's right.  
(145) Okay. That's okay, right.  
(172) Okay, very good.  
(176) Very good, mm.  
(178) Okay.  
(178) Fancy is better.  
(178) That's okay.  
(182) Yes, good.  
(192) Nice. Very good.  
(196) Aha. Good.  
(200) Yeah, correct.  
(208) Okay. Fine.  
(212) Meetings are boring, yeah.  
(214) Okay, teacher's meetings are boring, aren't they?  
(216) Mm, nice.  
(222) Aha, yes.  
(228) Okay, better, right.  
(251) Um, no.  
(270) That's right.  
(306) Okay.

- (311) Okay.  
(315) Very good that you are speaking. Very good.  
(317) Correct.  
(321) That's right.  
(325) Good.  
(333) All right. Aha.  
(361) No, yeah. Good that people are thinking about your security.  
(372) Jesus Christ, you have great ideas. You have great ideas.  
(381) Yeah, it's comfortable but it's not correct. It's not politically correct.  
(390) Oh, you are very good, you are very good. I think there is no student better than you are.  
(394) That's okay, very good.  
(398) That's okay.  
(400) That's okay.  
(404) Very good, aha, you cannot touch, yes.  
(421) Yeah, okay.  
(425) That's okay, very good.  
(452) Terrible, I I'm really afraid of this, I don't like it, okay?  
(456) Oh, shame on you.  
(476) Oh, good.  
(484) Very good.  
(486) It's better if you use it at the end of your sentence, it's better, it sounds better, right. Unbelievable.  
(499) Oh we still have time, good.  
(503) Okay.  
(507) Yes, aha, very good.  
(521) Almost like this um warning um.  
(523) No, no, no, warning is different.  
(534) It's better if you say a strong advice.  
(537) Okay.  
(548) Yeah, that's terrible.  
(557) Hey, please, you better show up next class, okay?

### **EXPRESSIONS**

- (027) Mm.  
(166) I'm sorry, I didn't get it.  
(280) This one, yeah.  
(392) Yes.  
(413) Uh?  
(437) Yeah, that one.

(528) I just I forgot.

### **HOMEWORK**

- (298) You have to write a movie review. Something that you have seen recently and to comment on this movie, okay. Give your raze 3 stars, 4 stars. Talk about the photography, the acting, okay? And so on, right? It's a movie review. Recommend the movie or not, right? Yes, okay.
- (555) That's okay. Homework. Let's see, we have a writing here on page 96, okay, writing, okay exercise 12, page 96, right. You have the whole weekend coming, yes, the holiday to do it, so it's for next Monday, right, next Monday and well, you are going to write a list of rules and regulations for your school or classroom. Well you don't have to think about school or classroom only. If you practice sport, you can write about the rules about the sport that you practice, okay. If you play soccer, for example, what are the rules, okay, for playing soccer? Um if you dance, or do some exercise: yoga, aerobics, there must be some rules also, okay? So you just... don't think only about school or classroom, think about your work, your life, and so on and then make up a list of regulations of rules and so on. And there is another homework I'm sorry. Reading, okay, page... what is the page? I forgot... 97, okay, page 97 um exercise 13, this is the number of the exercise. Can you no, you have to you have to do it for next class, right? Read and answer the questions and that's it.

### **EXEMPLIFYING**

- (098) You've got to do something, you have to do something.
- (098) So, you can say for example: he is allowed, okay.
- (098) He is allowed to read, okay.
- (098) For example, in my work I can, what can I do? I can do many things; I can talk to the students, right? Or I am allowed to talk to the students.
- (135) UFSC allows me to study without paying taxes it's correct, okay?
- (135) Coffee is grown, okay? English is spoken. I am allowed.
- (135) But you can say UFSC allows me to, okay. My father allows me to drive his car.
- (139) For example: I can't by a Ferrari, I can't afford it.
- (139) I can't afford a Ferrari, and you?
- (157) But of course you can say: I can speak English, okay? For example, if you go to France, it is not exactly that you are not

allowed, but you can't speak English in France because people prefer that you speak French, yes? So, you can speak um French there.

- (164) I can't... I can't carry my wallet in my pocket, okay?  
 (231) When for example when you say I must do something it is a strong obligation, okay.  
 (233) For example, if you say: I haven't got to study tonight. So, I don't need to study tonight because tomorrow there is no test, right. There is no necessity to study, right?  
 (233) You mustn't smoke in a hospital, right?  
 (233) No way, you mustn't smoke here, right?  
 (528) I would give you a situation that you would understand a warning, but there is warning for example when you buy a household good, okay? Warning, don't touch the television inside when it's on, okay? For example, if something happens to your television you cannot open it and then use a toll because of course you would have a chock, and electric chock, so there is a warning, okay.

### **STIMULATION TO CONVERSATION**

- (001) How was your weekend? Very good? I think MARA's weekend was very good because she has a nice smile. What did you do, tell us?  
 (003) Was it good?  
 (005) How was your weekend MAILA?  
 (007) Wow, and then...  
 (009) Oh, and ...  
 (013) Aha, was your weekend good?  
 (015) JANE what did you do?  
 (015) What did you do on the weekend?  
 (017) Your project? Yeah?  
 (017) Was it okay?  
 (021) And JOSÉ?  
 (025) And that's all?  
 (025) BRUNA?  
 (029) PAULO?  
 (039) What did you do?  
 (045) Did you watch TV for a long time? More than you studied?  
 (056) what else?  
 (060) What else he can do?  
 (074) What else? ... What else prisoners can't do?  
 (076) Yeah, in prison what what can't can't they do?



- (082) Do you prefer?
- (086) What else he has to do? He has to...
- (090) All right, what else?
- (094) But, what kind of behavior he has to have there? He has got to...
- (096) Yeah, but in what sense would you say that?
- (098) He has got to... how can you say that? Do you remember?
- (101) What is something you can do in your life, in your work?
- (105) What else?
- (107) What else?
- (109) Can you repeat the sentence?
- (115) I am allowed, allowed to...
- (117) What else? What are you allowed to do?
- (119) What about you MARA?
- (123) How about you? Do you live alone or with your family?
- (125) Okay, what is something that you are allowed to do, that your brother doesn't bother if you do.
- (127) Okay, you can say one of these things. It's okay.
- (129) What about you? Something that you are allowed or that you can do?
- (131) Yes? To ride a bicycle there?
- (135) Can you drive your father's car?
- (137) Yeah, can you ( )? Can you drive your father's car? Yes or no?
- (143) Another.
- (145) Another one.
- (147) Another thing.
- (149) Another?
- (151) What else?
- (153) ( ) What is something that you can't do?
- (159) But better, and your wallet, what happens to your wallet? What are some cares that you have to have when you are walking in Rio de Janeiro? What about your wallet, okay? Remember wallet? Yes, your wallet, okay. What is something that...
- (160) You need to take care and?
- (162) In a visible place, aha, and another thing: can you carry your wallet in your pocket?
- (164) So, how can you say that?
- (164) What else is something you cannot do in Rio?
- (166) Can you repeat that?
- (170) I want to listen to you. Oh, just a little bit, please.
- (172) And you, NEILA?
- (176) What is something you cannot do in Rio?

- (178) Anything else?
- (180) Do you have a Rolex?
- (184) No, you. I have ... yes, yes, it's about you now.
- (186) You have to wash the dishes?
- (186) Do you live alone?
- (188) Is that something that you have to do? Something that you have to do, you have the obligation to do. I have to...
- (190) Yes or at work.
- (192) Something that you have to do?
- (194) MARA, something that you have to do?
- (196) And what about you?
- (200) BRUNA?
- (202) Why?
- (206) Oh yeah? Do you live alone.
- (208) JOSÉ, something that you have to do?
- (210) Oh, yeah, do you like it?
- (214) What about you NEILA?
- (216) JANE?
- (218) Mm, do you like studying JANE?
- (220) What about you MAILA?
- (224) And you?
- (226) That's right, only yours?
- (235) No, but where. Where can you see them.
- (237) Where else?
- (239) All of them, okay. Don't pay attention to only one, but all of these signs together.
- (245) Where else?
- (247) What else?
- (249) But there is another place that you forgot to mention. All of these signs belong to only one place. Let's see if you can get it. To only one place.
- (253) Almost there.
- (255) So, the first sign, as you said, can be seen in laboratory, in a library also, okay, because what does this sign mean? This means that... the first one, letter a. What does sign a mean?
- (257) The second one, what does it mean?
- (259) Letter c, what does this mean?
- (261) Dogs are... are not...
- (263) Letter d.
- (266) Letter e.
- (268) Letter f.

- (270) You can't take the bicycle? Or lock your bicycle.
- (270) Letter g.
- (272) Yeah, what is the meanin- what's the name of this, it's the same thing we have there?
- (274) Wastebasket, so, throw...
- (284) And letter h, what does letter h mean?
- (287) Yes, how can you say, you can't...
- (289) In which place in a school okay in which place in a school um students are not allowed to play ball?
- (291) Inside the classroom and...
- (295) In the... how do you say that?
- (304) You have to...
- (317) Another.
- (323) Yes, you have to....
- (325) Yeah, but how do you say that...
- (325) What else.
- (329) You can go?
- (331) Can you do it?
- (333) That's okay, what else?
- (335) So...
- (337) You can take it?
- (339) You can?
- (341) What else you can't take with you?
- (343) Scissors, so, what else?
- (345) Knife, what else?
- (347) What?
- (351) How do we say that in Portuguese?
- (357) What?
- (359) No liquids anymore?
- (363) You can, yes?
- (390) Let's go. JOSÉ, let's start with you shall. Give me a rule in the library. Any rule.
- (394) Give me another rule um in the library, NEILA, another rule that you can remember.
- (398) Give me a rule in a movie theater, um MARA.
- (400) Another rule in a movie theater, JANE.
- (402) Let's see... in an art museum, can you talk about the art museum, please.
- (404) Give me another rule in an art museum, RUI.
- (406) I cannot...
- (409) Okay, CARLA, my dear, give me a rule at the zoo.

- (419) Yeah. Did you create the seeds of love already? Okay, let's go ahead, at work, a rule at work um SARA.
- (421) Another rule at work BRUNA.
- (423) ho didn't speak? Yes, please, can you give me a rule in any place, you choose the place, yeah.
- (425) Anybody else who didn't speak. Yes, please, MAILA, choose a place.
- (429) Very good, the lions and what else?
- (454) Which one. Who said yes? Okay, MAILA.
- (456) What else? Have ever broken any of these rules?
- (458) What did you do?
- (462) And you took pictures?
- (464) And no one...
- (478) ( ) What did the animal steal from you. What. What did he steal?
- (484) And you? Have you?
- (486) Anybody else has broken rules? Any rules?
- (488) Have you ever stepped on the grass?
- (490) Have you ever, for example, you are waiting on the bank line and then you just slipped away. Have you ever done this? No? Yes?
- (495) Have you?
- (499) Oh, I forgot my watch, what time is it?
- (519) Yes, for example, there is um you go to... where can you go that there is a warning? Help me with an example.
- (540) That there is an accident or...

### **PERSONAL COMMENTS**

- (029) Yeah, you didn't study.
- (039) And came back.
- (046) Longer than you could study.
- (052) In Brazil I think he can do almost everything.
- (058) Yeah, if he wants he can work. Depending on the case, yes, he can work.
- (060) Yes, so we can say that he can receive visitors or a guest.
- (064) I don't know much about this but I think some prisoners can have intimate encounters, right?
- (066) Yeah, the type aha, maybe, because the um there is a um a difference between the penitentiaries and prison, indeed, okay?
- (070) Yeah, some of them can go out if they have a good behavior, yes? They can go out on the weekend and they can disappear if they want.

- (070) Once I was teaching a prosecutor yes I'm sorry this is not the correct pronunciation prosecutor, and um he told me that near Christmas he gave a prisoner the right to visit his family because the prisoner said that his father was sick, his father had cancer, so he wanted to spend Christmas with his father and the prosecutor given him give him the right to visit his family he went home for Christmas dinner, party with his family and he never came back anymore, he disappeared, you know.
- (072) Yeah, it's very common, and there later they discovered they found out that the prisoner's father had died three years before. He had no father anymore, right. It's very common, you know?
- (074) They can't talk, but they do.
- (088) Yeah, sometimes, yeah, in some cases.
- (090) But also here in Brazil when ah the fault is not so big, you know, when the crime is a minor crime they can work instead of going to prison, yeah. They can do some volunteer work, yeah.
- (098) And he has got to behave, right?
- (098) To obey, all right, he has to follow the rules, okay, to observe the the schedule time to go to to the cell, time to have his meals, that is, he has to obey, okay, to follow the rules.
- (098) It's the same thing.
- (101) Yeah, good, and then after, you pay the bill yeah?
- (129) Yeah, you are allowed... You said you are allowed, because if you said you have to wash the dishes it would be worse yes, that's right?
- (133) Allow?
- (139) Now you have lots of ideas.
- (141) It's not ( ) Okay.
- (147) Yes, you better not.
- (149) Yeah, aha, Jesus could. Jesus Christ could walk on the water, but we cannot.
- (151) Yeah, you better not BRUNA.
- (155) I remember there was um um I think it was um a novel I read that a woman was crocheting okay, yes?
- (178) I cannot use fancy cloths, a fancy dress, right, on the street, yes, on the street.
- (182) So you can't use it, you can't wear it, oh right?
- (188) Alone, aha, that's way you wash the dishes.
- (230) The telephone is working.
- (231) You know what you prefer, I don't know, there is no better English, okay? English is English, yeah.

- (255) At school, okay, these signs refer to school rules, okay. They refer to school rules, okay.
- (266) Keep the door closed, yeah. Maybe. I don't know exactly. I don't remember anymore.
- (270) Lock your bicycle, yes?
- (270) Don't live your bicycle, okay? Loose, because people loose will steal it, so you have to lock it, right.
- (297) Students are not allowed to play ball in the hallway, right?
- (311) I'll believe.
- (311) So I'll believe in you.
- (345) Knife and penknife, you know penknife?
- (351) I don't remember.
- (355) It's not you are not allowed to do this, all right.
- (368) Yes, you have to have a special case...
- (370) Yeah, that's right, and then your pet goes with your luggage.
- (372) Ah, yeah, better not.
- (375) Taking off um you have to wear your seat belt you cannot use your cell phone when the plane is landing or taking off also, okay.
- (387) I could make a change in each group, okay.
- (402) Yeah, it's better not talk, people talk. But you better not, yeah.
- (415) You cannot steal the animals, that's okay.
- (417) Seeds of love.
- (423) Ah, yeah, mn you cannot take your child, take your son or your daughter, yes, that's okay.
- (433) Yeah, there is a kind of monkey that is very dangerous but I don't remember his its name in English.
- (440) I don't remember its name in English, in Portuguese is...
- (470) In the classroom, okay, we have to be careful.
- (474) No, you poisoned the animals.
- (484) Aha and stole your food.
- (486) Yes, you can, mm.
- (488) Everybody has broken rules. Ah, yeah, it's normal; we have some times, yes.
- (490) Yes? Of course, there is... it's too long for you to walk so then you step on the grass. So, it's a rule you can break.
- (493) ( ) You should not do it.
- (497) Oh, come on, it's dangerous. Don't do it anymore.
- (499) Stay still, mm. Yes, you better wait, okay. It's because accidents could happen. Of course if you if you have if you are sure that you can pass all right. And depending on the time, yes, too late at night you cannot wait, it's dangerous for you to be waiting, yeah.

But we should avoid this, yes. I've seen so many accidents, right.  
Okay.

- (513) And sometimes we have bus lanes here.. Bicycle lane, right?  
Okay. Then, the other one The lane is reserved for busses and  
taxes okay?
- (528) I was looking for um example but I couldn't remember.
- (530) Warning ( ) but there is always something...
- (534) Let me see if I can say that?
- (544) Or your light It's off or on maybe, yeah, that's okay? I don't know  
here in Santa Catarina you can drive with your lights off during  
the day. In Rio Grande do Sul you have to drive with your lights  
on during night and day. I don't know in Santa Catarina but in Rio  
Grande do Sul I remember that we have to turn the lights on night  
and day, yes.
- (546) Yeah, but I see that in Rio Grande do Sul most people do it, yes.  
So, whenever we go to Rio Grande do Sul we turn our lights on  
night or day doesn't matter, right.
- (557) Because it's a holiday eve.

### INITIATION

- (048) Let's change things a little bit. I want you to talk about something.  
Did you did you see um the movie "Tropa de Elite"?
- (050) So, let's think about not exactly about the movie, let's talk about  
laws in Brazil, okay? The laws, okay? And especially when  
people are in prison or when people are in jail, okay? Let's  
imagine that we have a friend...we have a friend, okay? Let me  
draw our friend here. This is our friend, okay? And this friend of  
ours is in jail, okay? He was arrested, okay? He is in jail, right?  
Let's give him a name. What can we call him? Give him a name.
- (052) This is John, our friend, he is in prison, okay? All right, imagine  
his life in prison, right? What can he do, what are the things that  
he can do, what are the things that he cannot do, things that he has  
permission to do, things that he is obliged to do, and things that he  
has um he doesn't have necessity he doesn't need to do, okay?  
Let's think about this. So, what are some things that John can do  
in prison, imagine.
- (052) But what is something that he can do in prison.
- (072) Now, let's think about something that they can't do, because those  
are things that they can do, they have the permission. Things that  
they cannot do, or they can't do.
- (080) So, let's see.

- (082) So, these are some examples of things that they can't do, right? So, things that they can and things that they can't do.
- (082) So, and more, let's think about the things that our friend John, that I have erased, okay, things that he has obligation, that he is obliged to do. Let's think about his obligations, okay.
- (082) So, let's think about something that John has to do in prison. What is something that he has to do?
- (086) So, let's simplify it.
- (092) And now let's try to use this form here: have got to. Something that he has got to do. Let's try to use this different way to say things that people are obliged to do. How can we say that? He has got to... Give me another example please. He has got to...
- (098) Now, please, I want you to think about something that you can do, okay, something that you have permission, maybe at home, at work or at the university. Things that you can do, okay? Things that you have permission to do, right?
- (098) Now, think on something that you are allowed to do or things that you can do, okay? Okay, tell me please, go ahead.
- (139) Now please think about something you can't do. There are so many things we can't do in our live. Many, many things. So think about something that you can't do.
- (139) Tell me something that you can't do.
- (139) What is something that you can't do?
- (157) Let me give you another help so that you can have more ideas. Um think about that you are walking, you are tourists, okay? And you are walking in Rio de Janeiro, right. You went out for a walk, okay. What is something you can't do in Rio?
- (182) Now tell me something that you have to do at home or in your work. Something that you have to do.
- (228) Please, open your books on page 95, okay, 95 the exercise is number 9, Grammar Focus, right.
- (230) So let's listen to this and then if you have any questions please ask me.
- (233) Okay, please, can you um do this thing for me, cover the sentences, yes, don't look at the sentences, okay, do something like this, right, don't look at these sentences, cover them, right? Okay, so, let's see, look at the signs, right, and tell me what do you think these signs mean, okay. What are these signs about, okay? And where you can see these signs? First, let's talk about this: where you can see these signs.



- (297) Okay, now, uncover the sentences and now you do the following, you are going to match these school rules with the correct sign, right? Then compare with the partner. So you just have to correct, I'm sorry, to match the school rules to the signs.
- (299) Let's check your answers please. Let's see, number one: Lock your bicycle on the bike lock, letter?
- (300) Okay. Can you listen to me and repeat, okay, very well! Repeat perfectly! Right? Let's go, repeat.
- (301) Okay. Now pay attention to the second exercise, part B, right?
- (301) So, see the example. Let's do the example differently.
- (306) So you are going to talk about every time here, right? And you have to use this language. So, you say: the second sign...um the second sign means you have to turn off the lights to turn out the lights when living and the third sign means that um no um that pets are not allowed at campus that pets are not allowed on campus, right? So, your are going to use this language here at Grammar Focus to talk about these signs, okay? Follow the example here: this first sign, this second sign, the third sign, and so on, right? Speak slowly, okay? Use your English here as much as you can, all right? Go ahead, please!
- (311) So let's go ahead.
- (311) Let's go to page 96, okay? 96 number 10.
- (311) Please, look at these useful expressions here, okay? So you have these expressions you can, you can't, you are, or you aren't allowed to, and you have to. So you are going to use these expressions here to talk about the rules in certain places. For example, can you think, without looking at the book, can you think about some rules, okay? Do you remember this word? Rules? So, can you remember some rules on an airplane? Rules on an airplane. Remember some rules on an airplane!
- (372) Okay. So, now, what you have to do is to work in pairs and talk about how many rules can you think for each of these places. Can you think for each of these places.
- (372) So, we have the example here.
- (372) Yeah, On an airplane here.
- (377) Okay, so, please talk about this, okay, in pairs, use these expressions, all right?
- (452) People, you have given me all the rules, okay, in the places. Tell me, have you ever broken any of these rules? Have you ever broken any of these rules? For example, you went to the art museum and then you took photographs. You are not allowed to

- do that, but then you look from one side to another and then took a picture. Have you ever broken any of these rules?
- (499) I will play the CD for you to enjoy this listening, okay? So, be prepared, breath deeply.
- (499) Take a deep breath, all right? You are going to listen to something now. So, you are going to listening 3 conversations about driving, okay? You are going to check true or false for each statement. So, statement 1, there is a situation here
- (499) Let's see if you understand everything
- (499) So, let's see.
- (534) So, let's see, listen to this, okay, and then check true or false for these sentences, right? Let's go.
- (535) Number 2, now.
- (537) Let's check your answers. Let's see, okay.
- (538) Okay, you, can you drive? Most of you can drive, yeah? What does it mean in Brazil in Brazil what does it mean when the cars flash their lights? What kind of warning is it? It's a warning, yes? What do they want to warn you about?

### **CLASSROOM MANAGEMENT**

- (048) You are so quiet.
- (098) You cannot sleep in my class.
- (098) Hello, come in.
- (115) Don't forget the... all right, I am, right?
- (139) Yes. Your were something like this.
- (170) JANE, you are so quiet.
- (170) Imagine you are in Rio de Janeiro.
- (230) Yeah, if you need help please find someone who can help you. If you need to have a look at somebody else's book.
- (230) In my class you are allowed to use your cell phone, but in my class only.
- (231) You cannot forget this, right.
- (301) Ah. PAULA could you read letter A and MAILA letter B, please?
- (306) Find a partner... hey you two I am going to separate you, yes because you are going to fall asleep. Please, NEILA can you talk to your friend here...
- (308) CARLA, I'm sorry. It was just for a second, I would remember. Talk to her. Then, JANE you move a little bit and you talk to SARA, right?
- (310) Yeah, stand up JANE... it's going to be good for you. Yes, It's going to be very good for you. Are you alone? So you can form a

- group... Can I interrupt you a little bit? Can you form a group of 3?
- (315) One at the time. Take it easy! Very good that you are speaking. Very good. But please raise your hands or ( ) whatever.
- (325) Come on, come on please. You were so enthusiastic. Come on, keep on.
- (372) Can you read the example CARLA? Read the example here please?
- (373) No, read the example please. You just read, read, okay. Please.
- (377) Would you like to change partners? I'd like you to change partners.
- (379) Oh please
- (381) MAILA please. PAULO, yes, can you do this? NEILA, for you not to sleep. JANE come here. Let's swap places with NEILA. MAILA, you swap places with BRUNA. MAILA, no, SARA, yeah. SARA and...
- (383) No, but then and she stays with BRUNA.
- (387) And you stay in the group of 3, all right? Go ahead and talk.
- (409) Yes, don't forget this take.
- (551) Hey don't move, I have to give your homework.

## APPENDIX X – Transitivity analysis of the Initiating subcategory

Italics: *process* (type of process)

Bold: **participant** [type of participant]

- (048) Let's *change* things a little bit. (*material*) [**inclusive we**]  
 I want you *to talk* about something. (*verbal*) [**I**]  
 Did **you** did you *see* um the movie "Tropa de Elite"? (*mental*)  
 [**you**]
- (050) So, let's *think* about not exactly about the movie, (*mental*)  
 [**inclusive we**]  
 let's talk about laws in Brazil, okay? (*verbal*) [**inclusive we**]  
 Let's *imagine* that we have a friend...we have a friend, okay?  
 (*mental*) [**inclusive we**]  
 Let **me** *draw* our friend here. (*material*) [**I**]  
 Let's *give* him a name. (*material*) [**exclusive we**]  
 What can **we** *call* him? (*verbal*) [**inclusive we**]  
*Give* him a name. (*material*) [**you**]
- (052) All right, *imagine* his life in prison, right? (*mental*) [**you**]  
 Let's *think* about this. (*mental*) [**exclusive we**]
- (072) Now, let's *think* about something that they can't do, (*mental*)  
 [**exclusive we**]
- (080) So, let's *see*. (*mental*) [**exclusive we**]
- (082) So, and more, let's *think* about the things that our friend John,  
 (*mental*) [**exclusive we**]  
 Let's *think* about his obligations, okay. (*mental*) [**exclusive we**]  
 So, let's *think* about something that John has to do in prison.  
 (*mental*) [**exclusive we**]
- (086) So, let's *simplify* it. (*material*) [**inclusive we**]
- (092) And now let's *try to use* this form here: have got to. (*material*)  
 [**exclusive we**]  
 Let's *try to use* this different way to say things that people are  
 obliged to do. (*material*) [**exclusive we**]  
 How can **we** *say* that? (*verbal*) [**exclusive we**]  
*Give* me another example please. (*material*) [**you**]
- (098) Now, please, **I** want you *to think* about something that you can do,  
 okay, (*mental*) [**I**]  
 Now, *think* on something that you are allowed to do or things that  
 you can do, okay? (*mental*) [**you**]  
 Okay, *tell* me please, (*verbal*) [**you**]

- go ahead. (*material*) [you]
- (139) Now please *think* about something you can't do. (*mental*) [you]  
 So *think* about something that you can't do. (*mental*) [you]  
 Tell me something that you can't do. (*mental*) [you]
- (157) Let me *give* you another help (*material*) [I]  
 Um *think* about that you are walking, (*mental*) [you]
- (182) Now *tell* me something that you have to do at home or in your work. (*verbal*) [you]
- (228) Please, *open* your books on page 95, okay, 95 the exercise is number 9, Grammar Focus, right. (*material*) [you]
- (230) So let's *listen* to this (*mental*) [exclusive we]  
 and then if **you** have any questions please *ask* me. (*verbal*) [you]
- (233) Okay, please, can **you** um *do* this thing for me, (*material*) [you]  
*cover* the sentences, yes, (*material*) [you]  
 don't *look* at the sentences, okay, (*material*) [you]  
*do* something like this, right, (*material*) [you]  
 don't *look* at these sentences, (*material*) [you]  
*cover* them, right? (*material*) [you]  
 Okay, so, let's *see*, (*mental*) [exclusive we]  
*look* at the signs, right, (*material*) [you]  
 and *tell* me, (*verbal*) [you]  
 what do **you** *think* these signs mean, okay. (*mental*) [you]  
 And where **you** can *see* these signs? (*mental*) [you]  
 First, let's *talk* about this: (*verbal*) [inclusive we]
- (297) Okay, now, *uncover* the sentences (*material*) [you]  
 and now **you** *do* the following, (*material*) [you]  
**you** are going to *match* these school rules with the correct sign, right? (*material*) [you]  
 Then *compare* with the partner. (*material*) [you]  
 So **you** just have ( ) to *match* the school rules to the signs. (*material*) [you]
- (299) Let's *check* **you** answers please. (*material*) [inclusive we]  
 Let's *see*, number one: Lock your bicycle on the bike lock, letter? (*mental*) [inclusive we]
- (300) Can **you** *listen* to me (*mental*) [you]  
 and *repeat*, okay, very well! (*verbal*) [you]  
 Repeat perfectly! (*verbal*) [you]  
 Let's *go*, repeat. (*material*) [exclusive we]
- (301) Now *pay* attention to the second exercise, part B, right? (*behavioral*) [you]  
 So, *see* the example. (*mental*) [you]

- Let's *do* the example differently. (*material*) [**exclusive we**]
- (306) So **you** are going *to talk* about every time here, right? (*verbal*)  
[**you**]  
And **you** have *to use* this language. (*material*) [**you**]  
So, **you** *say*: (*verbal*) [**you**]  
So, **you** are going *to use* this language here at Grammar Focus to talk about these signs, okay? (*material*) [**you**]  
*Follow* the example here: (*material*) [**you**]  
*Speak* slowly, okay? (*verbal*) [**you**]  
*Use* your English here as much as you can, all right? (*material*)  
[**you**]  
*Go* ahead, please! (*material*) [**you**]
- (311) So let's *go* ahead. (*material*) [**exclusive we**]  
Let's *go* to page 96, okay? (*material*) [**inclusive we**]  
Please, *look* at these useful expressions here, okay? (*material*)  
[**you**]  
So **you** *have* these expressions you can, you can't, you are, or you aren't allowed to, and you have to. (*material*) [**you**]  
So **you** are going *to use* these expressions here to talk about the rules in certain places. (*material*) [**you**]  
For example, can **you** *think*, without looking at the book, can you think about some rules, okay? (*mental*) [**you**]  
Do **you** *remember* this word? (*mental*) [**you**]  
So, can **you** *remember* some rules on an airplane? (*mental*) [**you**]  
*Remember* some rules on an airplane! (*mental*) [**you**]
- (372) So, now, what **you** have *to do* is to work in pairs (*material*) [**you**]  
and *talk* about how many rules can you think for each of these places. (*verbal*) [**you**]  
Can **you** *think* for each of these places. (*mental*) [**you**]  
So, **we** *have* the example here. (*material*) [**exclusive we**]
- (377) Okay, so, please *talk* about this, okay, (*verbal*) [**you**]  
in pairs, *use* these expressions, all right? (*material*) [**you**]
- (452) People, **you** have *given* me all the rules, okay, in the places.  
(*material*) [**you**]  
*Tell* me, (*verbal*) [**you**]  
have **you** ever *broken* any of these rules? (*material*) [**you**]
- (499) **I** will *play* the CD for you to enjoy this listening, okay?  
(*material*) [**I**]  
So, *be* prepared, (*behavioral*) [**you**]  
*breath* deeply. (*material*) [**you**]  
*Take* a deep breath, all right? (*material*) [**you**]

**You** are going *to listen* to something now. (*material*) [**you**]

So, **you** are going *to listening* 3 conversations about driving, okay? (*mental*) [**you**]

**You** are going *to check* true or false for each statement. (*material*) [**you**]

Let's *see* if you understand everything (*mental*) [**exclusive we**]

So, let's *see*. (*mental*) [**exclusive we**]

(534) So, let's *see*, (*mental*) [**exclusive we**]

*listen* to this, okay, (*mental*) [**you**]

and then *check* true or false for these sentences, right? (*material*)

[**you**]

Let's *go*. (*material*) [**exclusive we**]

(537) Let's *check* your answers. (*material*) [**inclusive we**]

Let's *see*, okay. (*mental*) [**inclusive we**]

(538) Okay, **you** can you *drive*? (*material*) [**you**]

Most of **you** can *drive*, yeah? (*material*) [**you**]